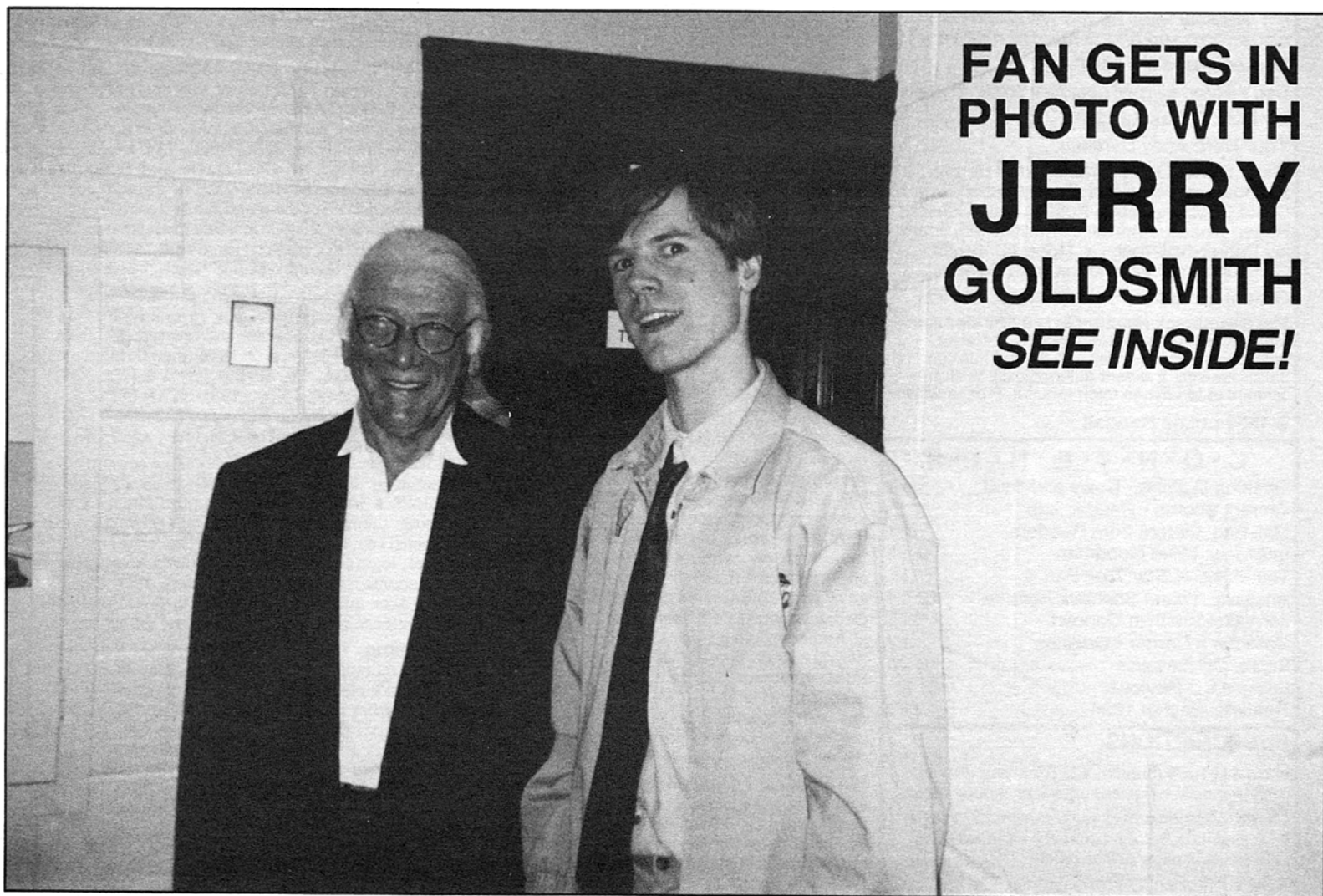
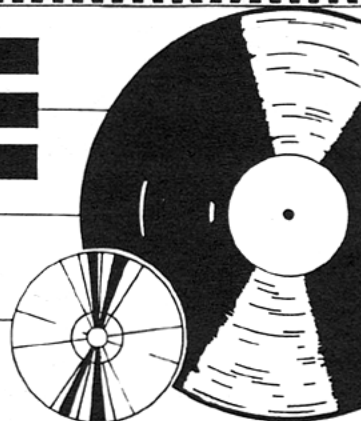


FILM SCORE MONTHLY



FAN GETS IN
PHOTO WITH
JERRY
GOLDSMITH
SEE INSIDE!

BRUCE BROUGHTON

YOUNG SHERLOCK HOLMES (A LOOK BACK)

MILES GOODMAN

THE KING OF COMEDY

#57, May 1995

\$2.95

- The Music of *Star Trek* - Again!
- New CD Price Guide Announced
- Opinions Disguised as Facts
- News on Upcoming Releases
- Reviews of New CDs
- Trading Post
- Readers Poll: 1994

PLUS!
LOTS OF
ANGRY LETTERS

FILM SCORE MONTHLY

Issue #57, May 1995

June 5 - September 3:

Lukas Kendall

RFD 488

Vineyard Haven MA 02568

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Phone/fax until May 19: 413-542-3542—do not use after May 19, this will be someone else's room and phone number next year!

How confused are you?

Don't worry, all mail gets forwarded to me.

My Butt: Lukas Kendall

Your Butt: Andy Dursin

Many Butts: Doug Adams, John Bender, Bill Boehlke, Jeff Bond, Tony Buchsbaum, David Coscina, Jason Foster, David Hirsch, Robert Knaus, Andrew Lewandowski, Bradley Parker-Sparrow, Dr. Robert L. Smith, Christopher Walsh, Recordman (in spirit).

Graphics: William Smith, Chan Chee Kin

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write.

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Hiya kids! This month I have to do that annoying thing whereby I change addresses for the summer, because I'm a college student and they kick us out. Please see all the information at left. All mail will get to me no matter where you send it, but if you call or fax my school phone number no one will answer! Those of you who stay in touch with me by E-mail, I will still check in, but not nearly as frequently. Please keep that in mind. From May 19 to June 4 I am housesitting near Amherst and mellowing out; if you need to reach me, leave a message at home, 508-693-9116.

The end of the spring semester is always a major overload time for me, with finals plus emotional instability brought on by having to leave some place I really like and go somewhere else I also like (home on Martha's Vineyard), but which has less friends. Please show some compassion regarding correspondence and communication with me. I'm just beat. Always feel free to write and I'll respond, I just can't promise lengthy replies.

This issue we have a retrospective analysis/interview on *Young Sherlock Holmes*, a popular score by Bruce Broughton, and also an entertaining Q&A with Miles Goodman. Goodman has scored a lot of wacky comedies that my buddy Andy Dursin likes, and I remember like three years ago watching *What About Bob?* at Andy's house and listening to him rave about the music. I said, "Well, you should interview him," and it's nice that he finally did. I talked to Miles briefly and he was a lot of fun (naturally, he told me funny stories which I can't print); said Andy and I weren't at all like the geeks he was expecting, which was cool. He puts a lot of effort to make those comedy scores interesting and I appreciate that; scoring comedy is hard and it's nice in an interview to focus on the actual craft of fitting music to a film for a change.

Scoretime! is a new German film music publication, in German, the brainchild of Jordan Jurtschak. It's monthly, 32 pages in half-page format (5.5" by 8.25"), loaded with news and information much like FSM. (Since so much of it is just hard data, it should be accessible to non-German speaking readers.) Issue #1 came out in April and has a film/discography on Carl Davis. Jordan interviewed me (over E-mail) for the second or third issue, and I had a good time just cutting loose with my opinions, which when you think about it I don't really do here in FSM. So if you guys want to know what I personally like and dislike, as well as my upbringing, what I'm doing at Amherst College, etc. check out Jordan's mag (if you know German). I think in the last issue of FSM, whenever that is, I'll do the same thing here. Two versions of *Scoretime!* are available, one with a computer disc (7 DM) and one without (5.50 DM), send German funds to Scheurenstrasse 59, 40215 Duesseldorf, Germany.

The Hollywood Soundtrack Story is a new American Movie Classics documentary on film music, premiering June 6. It's hosted by Randy Newman and features interviews with Leonard Rosenman, Elmer Bernstein, John Williams, Henry Mancini, Jerry Goldsmith, David Raksin, Basil Poledouris, Alan Menken, Danny Elfman, Marc Shaiman and Rachel Portman; there's also footage of Alan Silvestri at the Sony scoring stage recording *Richie Rich*. The hour-long program (produced by Barry Simon, Eric Bersh and Tony Thomas) is divided roughly into three parts, trying to appeal to the average movie buff: musicals, scores, and song compilations. It bites off a little too much than it can chew, but as these documentaries are so few and far between, fans should tune in (and tape!) this one. (If you miss the June 6 premiere, don't worry, it will probably be rerun several times.) It's neat to see film composers interviewed in their offices/studios, you can

see what books they have lying around, like Steven Smith's Herrmann biography.

Print Watch: The 4/9/95 Sunday New York Times had an article on the period music in *Jefferson in Paris* as well as composers of "production music" on TV news programs, ads, etc. • I just did a music column in *The Star Wars Insider*. • Another new *Starlog* spin-off, *Explorer*, has interviews with Mark Snow (*X-Files*), Don Davis (*Beauty and the Beast*, *seaQuest*), John Scott, and Irwin Allen's rip-off artist Richard LaSalle. • Ross Care's "Record Rack" column in the new issue of *Scarlet Street* discusses how generic a number of recent Hollywood scores have been; lots of good points. • *Billboard* was supposed to have a special soundtracks feature in an issue in May, in which they probably ignored me. • *Music from the Movies* is a quarterly English publication that I guess would be my competition, but we both need readers so we're plugging each other. Issue #7 is glossy and has interviews with John Barry, David Arnold, Colin Towns, Patrick Doyle, Geoffrey Burgon and more. Subscriptions (four issues) are £10/U.K.; £12/E.E.C.; £14/rest of Europe, U.S., Canada; £16/rest of world.

TV/Radio Watch: HBO's *Making of Lost in Yonkers* (which aired earlier this year) featured Elmer Bernstein among the interviewees. • Two 2-hour "Music for the British Movies" programs aired in the U.K. on BBC Radio 3 on March 21 and 28, hosted by Carl Davis and featuring British film scores. Brief interviews with John Addison, Ron Goodwin and Sir Malcolm Arnold were included; thanks to James MacMillan for the info. • BBC2 in April aired four new installments in its "Sound on Film" series, short films specifically designed to feature prominent music.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121) and Footlight Records (212-533-1572), and Super Collector (714-839-3693). OK?

Bootlegs: There are more bootlegs coming out than ever before, from labels like Tsunami, Delphi, a half dozen others—and I'm sick of listing them. Don't buy them—they are too expensive, they are ruining the chances for better, legitimate releases, and they are *not* going to become collectors' items since they are of such poor quality and so many different pirated versions are coming out of the same things.

Incoming: Hans Zimmer's *Crimson Tide* will be out on Hollywood Records on May 16. • Play It Again's planned Roy Budd album (*Fear Is the Key*, *Soldier Blue*, etc.) is on hold for legal reasons. • EMI in England will release Vol. 3 of its John Barry *EMI Years* series in June, focusing on recordings from 1962-1964. • MCA will have out James Horner's *Casper* on May 26. • Due in July is a newly recorded sci-fi CD from Philips Classics, *Journey to the Stars*, including a new suite from *Things to Come* (Bliss). • In-Media was scheduled to release on May 9 a 2CD set of Brian Keane's music to Ric Burns's 6-hour PBS documentary, *The Way West*. It combines orchestral underscore with Native American music and old cowboy songs (real ones newly transcribed). • The Italian CAM label will release Ennio Morricone's new score for *Pasolini: An Italian Murder*. • Super Tracks, a new label from mail order dealer Super Collector (see above), will release *Flight of the Navigator* (Silvestri) this June. • Michael Kamen's *Die Hard with a Vengeance* has been recorded with the Seattle Symphony (a non-union group) so there would be a lengthy score album, except they had to assemble the CD before the complete score was recorded. This

time, he's incorporated Brahms's Symphony #1.

Those Wacky Record Labels

BMG Berlin: This label's series of new recordings of classic film music will begin in August, not May. There will be a Tiomkin album, a Waxman album, a *Mark Twain* album (Steiner and Korngold's respective *Twain* scores), many more. Final schedule and repertoire still TBA.

Cloud Nine: Due spring from this Silva Screen subsidiary: *Film Music of Roy Webb* (compilation, orig. tracks) and *The Three Worlds of Gulliver* (Bernard Herrmann, first CD, orig. tracks).

DCC Compact Classics: Due July 11 from this audiophile label is a 24 karat gold CD of *Raiders of the Lost Ark* (1981, John Williams, expanded 75 minute edition). Price will be around \$30-35 for the CD; no whining. There will also be a 2LP audiophile vinyl edition, 3000 copies only, with a longer "Well of the Souls" cut (again, no whining, please).

DRG: Due in May are the first of many new CDs representing Italian cinema: *Goblin: Their Hits, Rare Tracks & Outtakes Collection 1975-1989*, *The Horror Films Collection* (Nicolai, Gaslini, Savina, others), and *Spaghetti Westerns* (various, 2CD set, 34 tracks), with much previously unreleased music. DRG recently advertised "275 new CDs" in *Cineaste* magazine, and that wasn't a joke—these three are the tip of the iceberg.

Epic Soundtrax: Due May 2: *The Englishman Who Went up a Hill But Came Down a Mountain* (Stephen Endelman); due August 8: *Stanley Clarke Goes to the Movies* (compilation, original tracks: *Panther*, *Little Big League*, *Passenger 57*, *Poetic Justice*, *Higher Learning*, etc.). Due by the end of '95 are three new John Barry albums: *Moviola 2* (new recording, action-adventure themes), *Across the Sea of Time* (Sony IMAX film) and *Cry the Beloved Country*. Due in Sept. is *Strange Days* (Jim Cameron produced film, score by world music "Deep Forest" group).

Fox: The Fox Classic Series is still pending. Due in the not too distant future: 1) *The Ghost and Mrs. Muir* (1947, 55 min.) / *A Hatful of Rain* (1957, 12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *Forever Amber* (1947, David Raksin). 4) *Anna and the King of Siam* (1946, Herrmann).

GNP/Crescendo: Due late May/early June is a CD single to *Star Trek: Voyager*, the original version of Jerry Goldsmith's theme coupled with a pop remix by Joel Goldsmith (his son).

Intrada: Due May 23 is *QB VII* (Jerry Gold-

smith, TV mini-series, first CD, 1974); due June 20 is *Judicial Consent* (Christopher Young, cable movie). Recorded in April (Bruce Broughton, Sinfonia of London) for release possibly in August is *Julius Caesar* (Rózsa, 1953, 45 min.), Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due June is a CD with Korngold's String Quartet #3 and Kreisler's Quartet in A minor (a non-film composer); due July is a CD of piano concertos with *Paradise Case* (Waxman), *Hang-over Square* (Herrmann), *Spellbound* (Rózsa) and an Alex North concert piece; due late summer is a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto* and a Malcolm Arnold chamber CD, including film score *Hobson's Choice*. To be scheduled is a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*). Recording in May for future release is *El Cid* (Miklós Rózsa), James Sedares conducting the New Zealand Symphony Orchestra.

Marco Polo: Recorded in Moscow to be released this fall are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. These were reconstructed by John Morgan and conducted by Bill Stromberg.

Milan: Due June 13: *To Die For* (Danny Elfman, songs), *Fluke* (Carlo Siliotto). Due August 1: *A Walk in the Clouds* (Maurice Jarre).

PolyGram: Due May 23: *Braveheart* (James Horner). Due June 13: *Carrington* (Michael Nyman, new film with Emma Thompson).

Rhino: Forthcoming in Rhino's reissue series of soundtracks from the Turner Entertainment library (mostly musicals, a few key scores) are *Show Boat* and *Easter Parade* (musicals) on May 23. Due in mid-June is *North by Northwest* (Bernard Herrmann, 1959, original film tracks, stereo); due this summer are a 2CD *Wizard of Oz* set and a definitive *Gone with the Wind* release.

Silva Screen: Released May 12 in the U.K. (U.S. version due this summer) was *Heartbreakers* (Tangerine Dream). Forthcoming are more newly recorded compilations (Paul Bateman/City of Prague Philharmonic): *A History of Hitchcock Vol. 2*, *Classic Film Music of John Williams*, *Classic Film Music of Maurice Jarre*, *Classic Film Scores of Jerome Moross*. These will have some unreleased material; see #53/54 for details.

SLC: Due May 24 from this Japanese label: *Just*

Cause (Howard, same as U.S. version), *Film Works by Akira Ifukube Vol. 7*, *Colori and Il Serpente* (both by Ennio Morricone, in SLC's General Music series). Due 21: *Eat Drink Man Woman* (Mader), *Film Works by Akira Ifukube, Vol. 8*, *The Long Day of Violence* (Armando Trovajoli, General Music series, with unreleased cues), *The H-Man* (Masaru Satoh, 1958 cult film, first in Toho Science Fiction cult movies series). Forthcoming: *Mothra*, *Matango*, *Gorath*, etc.

Varèse Sarabande: Due May 9: *Fahrenheit 451* (new Bernard Herrmann recording, Joel McNeely/Seattle Symphony; also with *Anna and the King of Siam*, *Man in the Gray Flannel Suit*, etc.), *The Cowboys* (John Williams, first CD, 30 min., 1972), *While You Were Sleeping* (Randy Edelman), *Village of the Damned* (John Carpenter, Dave Davies), *A Little Princess* (Patrick Doyle), *A Pyromaniac's Love Story* (Rachel Portman, also with *Great Moments in Aviation*, *Smoke*, *Ethan Frome*). Due Sept. 26: Alex North's *A Streetcar Named Desire* (1951, cond. Jerry Goldsmith, The National Philharmonic).

Special Feature!

Star Trek Voyager Main Title Theme
Music by Jerry Goldsmith
Lyrics by Lukas Kendall
To Be Sung by Carol Heather

Star Trek there!

[going there - over there - over there]

Star Trek voyaging there

[going there - over there - and there and there]

Star Trek voyaging over there way over

Way over there

And there they go

Over there

They go

Star Trek voyaging over there way over

And over there

And over there

They go

Sometimes when they are going way over there

No mat-ter where, they will find, the same...

things

Star Trek voyaging over there

Way over, and over there

Way over there

They go

[warp speed!]

Star Trek voyaging there.

Commercial bumper. Star Trek voyaging there.

FILM MUSIC CONCERTS

from JOHN WAXMAN

Arizona: May 12, 13—Phoenix s.o.: *Psycho* (Herrmann), *Murder, She Wrote* (Addison).

California: May 13—California State Univ., Northridge; *Star Trek* TV theme (Courage), sung by Nichelle Nichols! May 19, 20—Modesto s.o.: *Murder, She Wrote* (Addison). May 21—Capistrano Valley sym., Irvine; *Star Trek* TV theme, *Cocoon* (Horner), *Raiders March* (Williams). June 2, 3—Pacific sym.; The Generals (*Patton/MacArthur*, Goldsmith). July 4—San Francisco s.o.; *Wizard of Oz* (Stohart).

Indiana: May 12, 13, 14—Indianapolis s.o.; *The Magnificent Seven* (Bernstein), *Dances with Wolves* (Barry), *Forrest Gump* (Silvestri).

Massachusetts: May 13—New Bedford s.o.; *The Godfather* (Rota).

New York: May 12, 13—Syracuse s.o.; *The Lost Weekend* (Rózsa).

Ohio: May 20—Tuscarawas Phil., Canton; *Medal of Honor* suite (Waxman).

Texas: May 12, 13—Lubbock s.o.; *The*

Magnificent Seven (Bernstein).

Virginia: June 17—Nat. Sym. Orch., Wolf Trap, Vienna; *The Best Years of Our Lives* (Friedhofer).

Wisconsin: July 5—Milwaukee s.o.; *The Magnificent Seven* (Bernstein).

England: June 29—London Phil.; *Taxi Driver*, *Psycho* (Herrmann). July 8—Royal Liverpool Phil. Soc.; *King Kong* (Steiner), *The Alamo* (Tiomkin), *Raiders March*. July 12—Royal College of Music, London; *Friendly Persuasion* (Tiomkin), *How to Marry a Millionaire* (Newman), *Marnie* (Herrmann), *Magnificent Seven*, *Rebecca* (Waxman).

Germany: May 21—Hamburg s.o.; *How the West Was Won* (Newman), *Ten Commandments*, *Magnificent 7* (Bernstein), *Forrest Gump* (Silvestri), *Capricorn One*, *Generals* (Goldsmith), *High Noon* (Tiomkin).

Japan: Aug. 5—Oita Pops Orch., Natakasu; *Raiders March* (Williams).

Spain: June 17—Vizcaya s.o.; *Bride of Frankenstein* (Waxman), *Magnificent*

Seven (Bernstein), *Psycho* (Herrmann), *Dr. Zhivago* (Jarre), *Wizard of Oz* (Stohart), *Raiders March* (Williams).

Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* premiered April 24, 25 at California's Orange County Performing Arts Center. It will be recorded (with Yo Yo Ma on cello) by Sony Classical for an October CD release.

The Hollywood Bowl's 1995 season opens June 21st with *Music from Hollywood*, John Mauceri conducting.

A memorial concert for Christopher Palmer is being scheduled for fall '95 at the Royal Festival Hall, London. Elmer Bernstein will be the music director.

There was a performance of Leonard Bernstein's suite to *On the Waterfront* on April 30 by The Ellysian Symphony Orchestra, Hoboken, New Jersey.

From April 19-June 25 there is a Hollywood Composers festival at the Stanford Theatre in Palo Alto, CA, concerts

of Steiner, Korngold, Newman, Waxman, Rózsa, Raksin, Copland, Herrmann and Tiomkin. More composers will be featured this summer; contact the Stanford at 221 University Ave, Palo Alto CA 94301; 510-324-3700.

Carl Davis will conduct a concert of British film music from the 1930s-1950s at London's Barbican Centre on May 20.

John Scott will write a 40-45 symphony for the town of Hartlepool, England, to premiere in October. He's already done one for Colchester, England, and will likely release these works, as well as his recent film scores, on his JOS label.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. • If you are interested in a concert, contact the respective orchestra's box office. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. (Note: "s.o." stands for "symphony orchestra.")

UPCOMING MOVIES

DAVID ARNOLD: *Cutthroat Island*.
J. BARRY: *The Grass Harp*, *The Juror*.
ELMER BERNSTEIN: *Canadian Bacon*,
Devil in a Blue Dress, *The Dork of Cork* (Irish prod.), *Run of the Country*, *Dorothy Day*.
TERENCE BLANCHARD: *Clockers*.
SIMON BOSWELL: *Hackers*, *Lord of Illusions*.
CARTER BURWELL: *The Tool Shed*,
Two Bits, *Journey of the August King*, *No Fear*.
BILL CONTI: *Tenderloins*.
MICHAEL CONVERTINO: *Amelia and the King of Plants*, *Things to Do in Denver When You're Dead*.
STEWART COPELAND: *Silent Fish*.
JOHN DEBNEY: *Getting Away with Murder*, *Sudden Death* (d. Hyams).
PATRICK DOYLE: *Sense and Sensibility*,
A French Woman, *Little Princess*.
RANDY EDELMAN: *Dragon Heart*.
DANNY ELFMAN: *To Die For*.
STEPHEN ENDELMAN: *Jeffrey*.
GEORGE FENTON: *Mary Reilly*, *12*

Monkeys, *Heaven's Prisoner*.
ROBERT FOLK: *Ace Ventura 2*,
Lawnmower Man 2.
ELLIOT GOLDENTHAL: *Batman Forever*, *Voices from a Locked Room*,
Michael Collins.
JERRY GOLDSMITH: *First Knight*,
Congo, *City Hall* (w/ Al Pacino),
Babe, *The Thief of Always* (anim.).
MILES GOODMAN: *Indian in the Cupboard*,
For Better or for Worse.
JAMES HORNER: *Balto*, *Apollo 13*,
Braveheart, *Casper*, *Jumanji*, *Jade*.
J. N. HOWARD: *Restoration*, *Copycat*.
ALAN HOWARTH: *Halloween 6*.
MARK ISHAM: *Waterworld*, *My Posse Don't Do Homework*, *Last Dance*.
MAURICE JARRE: *A Walk in the Clouds*.
TREV. JONES: *Loch Ness*.
M. KAMEN: *Mr. Harrick's Opus*, *Die Hard 3*, *Fat Tuesday*, *Fair Game*.
JOHN LURIE: *Blue in the Face*.
HUMMIE MANN: *Dracula Dead and Liking It* (new Mel Brooks film).
MARK MCKENZIE: *Dr. Jeckyl and Mr.*

Hyde (w/ Sean Young).
JOEL MCNEELY: *Gold Diggers*.
ALAN MENKEN: *Pocahontas*, *Hunchback/Notre Dame*, *Hercules* (anim.).
ENNIO MORRICONE: *Scarlet Letter*.
D. NEWMAN: *Fat Chance*, *Dumbo Drop*.
RANDY NEWMAN: *James and the Giant Peach*, *Cats Can't Dance*, *Toy Story*.
THOMAS NEWMAN: *Unstrung Heroes*,
Grace Under Pressure (Randy Newman had a scheduling conflict),
How to Make an American Quilt, *Up Close and Personal*.
JACK NITZSCHE: *The Crossing Guard*.
M. NYMAN: *Mesmer*, *Portrait of a Lady*.
VAN DYKE PARKS: *Wild Bill*.
BASIL POLEDOURIS: *Free Willy 2*,
Under Siege 2.
R. PORTMAN: *To Wong Foo, Smoke*.
J.A.C. REDFORD: *A Kid in King Arthur's Court*.
GRAEME REVELL: *Killer*, *The Tie That Binds*, *Mighty Morphin' Blah Blah*.
J. PETER ROBINSON: *Vampire in Brooklyn* (w/ Eddie Murphy).

JOHN SCOTT: *Walking Thunder*, *The Lucona Affair*, *Night Watch*, *The North Star* (d. Nils Gaup).
MARC SHAIMAN: *American President*.
DAVID SHIRE: *One-Night Stand*.
HOWARD SHORE: *Moonlight and Valentino*, *Seven*, *White Man's Burden*, *Before and After*.
ALAN SILVESTRI: *The Perez Family*,
Judge Dredd, *Father of the Bride 2*,
Sergeant Bilko (w/ Steve Martin).
MARK SNOW: *Katie*.
STEPHEN SONDHEIM: *La cage aux folles* (d. Nichols, songs and score).
DAVID STEWART: *Show Girls* (songs).
MICHAEL WHALEN: *Men of War*.
JOHN WILLIAMS: *Sabrina* (Sydney Pollack remake, w/ Harrison Ford).
CHRISTOPHER YOUNG: *Species*.
HANS ZIMMER: *Beyond Rangoon*, *Nine Months*, *Muppet Treasure Island*.
Richard Kraft was away when I finished this issue, so there's no new news this month. P.S. Still no word on *Goldeneye*.

JOHN WILLIAMS'S SYMPHONIC FOREST FOR THE TREES: Bassoon Concerto Receives World Premiere by James Miller

Throughout his career in film, John Williams has remained active as a composer of concert music. In recent years, however, his work outside film has gathered momentum with a flurry of classical commissions by major U.S. orchestras. His latest, "The Five Sacred Trees," a concerto for bassoon and orchestra commissioned by the New York Philharmonic for its 150th anniversary, received its world premiere at New York's Lincoln Center on April 12. The premiere afforded the opportunity to hear what direction Williams's music is taking at this stage in his career.

The bassoon concerto's 20-some minutes were composed over a two-year period (1993-95). It is inspired by ancient Celtic folklore, which holds that specific prayers were said for trees before they were cut down. Williams's music follows from the observation that the bassoon is itself a kind of tree—a slender woodwind standing tall amid the orchestral forest. In "The Five Sacred Trees," the bassoon leads the orchestra in a rumination on the sacredness of trees, with each of the work's five movements depicting the unique spiritual aspects of a different tree.

The first movement, "Eo Mugna," begins with the bassoon alone. As members of the orchestra join in, the music grows into a haunting contemplation of the great oak, showcasing a nice dialogue with a cello. The second, for the "Tortan," a tree associated with witches, is a devilish dance

in the spirit of *The Witches of Eastwick*, though more dense and less obviously tuneful, featuring a fiendish violin solo and a slam-bang coda. The third movement, "The Tree of Ross," is a lyrical rhapsody to the yew, with a lovely melody accompanied by beautiful harp writing. The fourth, "Craeb Uisnig," an ash, depicts a ghostly pizzicato forest battle whose subtlety and invention put the Ewoks to shame. The last movement, "Dathi," apparently the chief poet of trees, follows the fourth without a break. It includes hymn-like chord progressions, lovely flute passages, and rising, Coplandesque brass clusters that suggest trees stretching upward. The piece ends as it began with a bassoon soliloquizing. Its final notes seem to pose a question to mankind.

A subtle melancholy pervades the work, relieved by an underlying noble perseverance. The hallmarks of Williams's music are all there—vivid colors, charming turns of phrase, dramatic storytelling, heartfelt emotion—but the work is more complex and contemporary than his film scores. While the harmony and orchestration bear a resemblance to his astringent violin concerto, the new piece is warmer and more colorful. There is a delicate interplay between the bassoon and a variety of instrumental groupings, particularly an unusual assortment of percussion that provides a kaleidoscope of textures. Restrained use of strings is effective and the piece unfolds with a

graceful, rhythmic ebb and flow. One critic, from the newspaper of record, no less, found the piece derivative of Stravinsky and Rimsky-Korsakov. Naturally, it owes something to composers past, but has a distinctive voice of its own.

The bassoon proved well suited to the role of forest seer and Williams exploited the expressive capabilities of its plaintive baritone to the fullest. He also succeeded technically in making an instrument usually relegated to the background sound out. The soloist was always audible, yet the orchestra was by no means timid, acting as an integral partner in the story. When the orchestra embarked on a few excited tutti passages, the bassoon sensibly took a much needed breather.

The concerto was written specifically for Judith LeClair, the Philharmonic's principal bassoonist. Her sensitive, expert performance was inspired in equal parts by the work's emotional content and virtuoso demands. The orchestra, under the baton of Kurt Masur, was top-notch. New York concert-goers are notoriously cranky, but they seemed to enjoy the piece, requiring soloist and composer to return to the stage several times for applause. Teldec recorded the concert, so with luck a CD release will allow fans to judge for themselves. "The Five Sacred Trees" distills many of John Williams's best attributes into something fresh and refined: a moving tribute to the magic and mystery of trees.

CD-ROM: A NEW SOURCE OF SOUNDTRACKS

by Peter Suci

With soundtracks becoming more popular in the 1990s, recordings are being released for theatrical films, TV and cable movies, TV shows and mini-series and now for interactive productions.

Interactive and multimedia is the new form of entertainment sweeping the nation in different versions including CD-ROM (for PCs and Macs), 3DO and CD-I (which are both basically powerful game machines connected to televisions) as well as several formats yet to come.

Multimedia games and films are just that, *multimedia*, offering entertainment on several levels. Recent projects based on films include *Gettysburg*, *Star Trek: The Next Generation*, *Demolition Man*, *Blown Away* and many others. These are mostly games or interactive adventures and simulations based on the popular films and TV shows. *Gettysburg* CD-ROM (SWFTE/Turner) features the lush and powerful score of Randy Edelman over the introduction and throughout game play. The CD-ROM doesn't allow just the music to be played, but the score does serve as a

strong background for an otherwise weak game.

Some interactive titles, like *Demolition Man* CD-ROM, feature some of the music from the film as well as all-new music (most likely to avoid musicians' union re-use fees; the music isn't by the actual film composer). Many titles include original music to avoid re-use fees altogether.

The other aspect of soundtracks and interactive media is in games like *Wolf*, *Cyberwar* (loosely an interactive sequel to *The Lawnmower Man*) and *Noctropolis*. These three have truly reached the multimedia world head on. *Cyberwar* contains three CD-ROMs of gaming action and an additional CD of all the game's music which can be played on any CD player. *Wolf* and *Noctropolis* contain all the music tracks on the actual game discs, allowing players to listen to music beginning with track 2 (track 1 is game information and when played on a CD player sounds less like music than Throbbing Gristle).

Wolf (which I reviewed for *Computer Player*)

features a pleasant but forgettable new age score perfect for the high concept game. Players take the roles of wolves and must search for food and water or face death. *Noctropolis* (reviewed in *Request Magazine*) is a comic bookish nightmare set in a hellish wasteland with a powerful score that stands up to similar genre efforts such as *The Crow* and *The Shadow*. It is worth checking out for the soundtrack alone!

Finally, interactive films and games are beginning to offer something no feature film can, and that is allow musical choice. Recently, *Jump Raven*, a decent cyberpunk fantasy, allowed players to decide on the style of background music, ranging from techno, jazz, hip hop, rap and "score." The choices made the game that much more interactive and makes one think what it would be like to choose different scores for epic films. Bernstein or Herrmann? Edelman or Elfman? The possibilities, like the future, await.

Peter Suci is a freelance writer/publicist, who takes mountain biking more seriously than publicity!

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of April 9, 16, 23 and 30, 1995

<i>Bad Boys</i>	Mark Mancina	Work (1 cut score)	<i>Muriel's Wedding</i>	Peter Best	Polygram
<i>The Basketball Diaries</i>	Graeme Revell	Island (songs)	<i>My Family</i>	Pepe Avila, Mark McKenzie	East/West
<i>Born to Be Wild</i>	Mark Snow	Milan	<i>New Jersey Drive</i>	Wendy Blackstone	Tommy Boy
<i>Bye Bye, Love</i>	J.A.C. Redford	Giant	<i>Outbreak</i>	James Newton Howard	Varèse Sarabande
<i>Candyman: Farewell to Flesh</i>	Philip Glass		<i>Panther</i>	Stanley Clarke	Mercury
<i>Circle of Friends</i>	Michael Kamen		<i>The Pebble and the Penguin</i>	Barry Manilow, Mark Watters	Kid Rhino
<i>The Cure</i>	Dave Grusin	GRP	<i>The Picture Bride</i>	Mark Adler	Virgin
<i>Destiny Turns on the Radio</i>	Steven Soles		<i>Priest</i>	Andy Roberts	
<i>Doctor Zhivago</i>	Maurice Jarre	Rhino (new edition)	<i>A Pyromaniac's Love Story</i>	Rachel Portman	Varèse Sarabande
<i>Dolores Claiborne</i>	Danny Elfman	Varèse Sarabande	<i>Red</i>	Zbigniew Preisner	Virgin
<i>Don Juan DeMarco</i>	Michael Kamen	A&M	<i>Rob Roy</i>	Carter Burwell	Virgin
<i>Exotica</i>	Mychael Danna	Varèse Sarabande	<i>Tank Girl</i>	Graeme Revell	[illegible]
<i>French Kiss</i>	James Newton Howard	Mercury	<i>Search and Destroy</i>	Elmer Bernstein	
<i>A Goofy Movie</i>	Carter Burwell, Don Davis	Walt Disney	<i>The Secret of Roan Inish</i>	Mason Daring	
<i>Hoop Dreams</i>	Ben Sidran	MCA/GRP	<i>Strawberry and Chocolate</i>	José Maria Vitier	Milan
<i>Jefferson in Paris</i>	Richard Robbins	Angel	<i>Stuart Saves His Family</i>	Marc Shaiman	Milan
<i>Jury Duty</i>	David Kitay		<i>Swimming with Sharks</i>	Tom Hiel, Ed Marx	Countdown (songs)
<i>Kiss of Death</i>	Trevor Jones	Fox/Milan	<i>Tommy Boy</i>	David Newman	Warner Bros. (songs)
<i>The Last Good Time</i>	Jonathan Tunick		<i>Top Dog</i>	Hummie Mann	
<i>Losing Isaiah</i>	Mark Isham	Columbia	<i>The Underneath</i>	Cliff Martinez	Varèse Sarabande
<i>The Madness of King George</i>	George Fenton (adapt.)	Epic Soundtrax	<i>Village of the Damned</i>	John Carpenter, Dave Davies	Varèse
<i>Major Payne</i>	Craig Safan		<i>While You Were Sleeping</i>	Randy Edelman	Varèse Sarabande
<i>Man of the House</i>	Marc Mancina		<i>Wings of Courage</i>	Gabriel Yared	Sony Classical

READER ADS

FEE INFO: Free: Your name and address, a general announcement for buying/trading/selling (i.e. Joe Blow [address] is selling dozens of Italian film music CDs, write for list) and/or a list of up to five items. Be prepared for a lot of strange calls if you list your phone #.

After five items, it's \$5 for an ad which includes up to 10 items; \$10 for an ad which includes up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. No bullshit on what an item is.

Display ads in rest of magazine: \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page. Deadlines are whenever; feel free to send in your ad for the next available issue or write/call for specific closure dates (which I will then make up).

These ads really work! (Ads not guaranteed to work.)

Send U.S. funds only w/ ad text to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

WANTED

Brian R. Culver (PO Box 1593, Boston MA 02104-1593; ph: 617-562-0916) wants to buy the import CDs *Akira Ifukube Toho Filmworks Volume 1* with scores to *Godzilla*, *Rodan* and *The Mysterians* (Futureland/Toshiba TYCY 5195-96) and *The Last War* (Victor VCL 5082).

Guido Kremer (Oelbergweg 18, D-53227 Bonn, Germany) wonders if someone taped Philip Glass's unreleased *Candyman* (played on Paul Wunder's sound-

track show on WBAI New York last summer, see "TV/Radio Watch" in FSM #53/54) and would make a tape dub. Will pay for tape and all other costs.

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking for all kinds of import, private, obscure and/or studio-only material including: *Quilp*, Chappel 12514 (A. Newley); *Mia grande avventura*, SEB-4008 (M. Pagano); *Project-20*, NBC-TV series albums (any or all); *Red Tent*, Columbia YS-2395 (A. Zatepin); *Young Man from Boston*, WABC WR-4546 (TV, A. Friedman). Want/sale/trade lists welcome.

Joe Orndorff (1854 Churchill Terrace, West Linn OR 97068; 72520.172@compuserve.com) is looking for the recent 2CD *Spartacus* soundtrack (SVC-5994).

Myron Peters (1505 Suburban Drive, Sioux Falls SD 57103) is looking for the following CDs: *The Bear*, *Big Top Pee Wee*, *Ricochet*, *Casualties of War*, *Vibes* and *The Living Daylights*. Please write.

Jay Seckels (6909 SE Brooklyn St, Portland OR 97206) wants *The Boys from Brazil* (Goldsmith) on CD, also Japanese CDs of Martin Denny music.

FOR SALE/TRADE

Mike Houser (415 SW "E" St, Richmond IN 47374; jwdeal@aol.com) has for sale *The Searchers* EP (RCA-851) and *Island in the Sky* (10"). Best offer for each considered.

Dennis Michos (Via Terpi 25A/10, 16141 Genoa, Italy; michos@dist.dist.unige.it; ph: +39 10 836 5396) has for auction a sealed copy of the 4CD box set of Bernard Herrmann's *The Concert Suites* (Masters Film Music SRS 2005/2008). Minimum bid: \$300. Also for sale: *Willow*, *batteries not included (Homer), *Rambling Rose* (Bernstein), *Rescuers Down*

Under (Broughton, Italian Disney, same music as U.S. edition with diff. cover in English). Send bids.

Chris Reese (1436 W 257th St #302, Harbor City CA 90710) has the following CDs for auction: *The Accidental Tourist*, *Rambling Rose*, *Moon Over Parador*, *Masada*, *White Fang 2* (sealed). Please send bids.

BOTH FOR SALE/TRADE & WANTED

Marco Brolis (V. S. Francesco d'Assisi 4, 25038 Rovato, Italy) has for trade/sale: *Krull* (Hornor, 79 min.), several copies (sealed!) of *Rescuers Down Under* (Broughton) and *The Lion King* (Italian ed., 5 tracks by Zimmer). Wanted: Lone Eagle *Film Composers Guide* (2nd Ed.). Send your offer.

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has CDs for sale: *Poltergeist II* (30 min., Goldsmith), *Company Business* (Kamen), *An American Tail 1 & 2* (Homer). All are \$6 ea. (or both *American Tails* for \$10). Wanted on cassette: *Journey of Natty Gann*, *Heartbeeps*, *WaterShip Down*, *Fandango*, (dubs are fine). Wanted on CD: Alan Silvestri sampler 2CD set, *Omen IV: The Awakening* (Sheffer). **Jerry Valladares** (201 Lafitte St, Mandeville LA 70448) has CDs for sale for \$4 each plus \$1 s&h per CD: *Man on the Moon* (J.N. Howard), *Awakenings* (R. Newman), *Paranthood* (R. Newman), *Kindergarten Cop* (R. Edelman), *Country* (C. Gross). Wanted on CD is *The Seventh Sign*, send asking price.

Eric Wemmer (12100 SW 69 Place, Miami FL 33156) is looking for CDs (preferably) of *The Dark Crystal* (T. Jones), *Greystoke: The Legend of Tarzan* and anything else by John Scott. Willing to make tape dubs of hundreds of various soundtracks. [The *Dark Crystal* is on a Warner Bros. LP only; no CD. -LK]

FILM SCORE MONTHLY BACKISSUES

Send orders to RFD 488, Vineyard Haven MA 02568; postage is free. U.S. funds only.

Special offer: Take all of 1993 (#30/31 to #40) for \$20 (\$5 off!). Take all of '94 (#41-52) for \$22 (\$6 off!).

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein FMC LPs; '92 in review. \$4

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Con. Report, *Star Trek* editorial. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Chris Young, *Pinochio*, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Composers Dictionary. \$2.50 (xerox only)

#36/37, August/September, 1993, 40 pages. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2. \$2.50

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. \$2.50

#40, December 1993, 16 pages. Kraft & Redman 4, Recording *The Magnificent Seven*. \$2.50 (xerox only)

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John

Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. \$3

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anon. \$3

#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. \$3

#55/56, March/April 1995, 24 pages. Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2. \$3

Film Score Monthly T-Shirts: Ohmygod, I'm taking a bath on these. White Hanes Beefy-T-shirts with silkscreened black FSM logo on the chest, sizes L or XL, 100% cotton, \$12 each, postage free. They are very comfortable, but being white may make you look fat. (We didn't think of that when we had them made.) More collectable than any CD! (Fewer pressed!)

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

I realized recently while trying to write something that I have no vocabulary, which comes from too much TV. So, this month, as more debates rage than ever before, I've taken a hint from Ingmar Kohl below and used the word "suck" to title everything. This way we get desensitized to the word, and won't care as it's completely banned from at least the next couple of issues. OK? LK

...Varèse sucks! I know, we already discussed this topic, but the recent release of *seaQuest* DSV (VSD-5565, 14 tracks - 29:48) made me puke. Although I am very grateful to this label for releasing so many scores (and overall good ones) I find it unacceptable that they are selling CDs of 35 minutes or less at the same price other labels sell 70 minute CDs.

Yeah, I know! "You should be happy that you are getting something at all!" Frankly, this sentence sucks just like those CDs themselves.

Let's stay with *seaQuest* DSV. It features 14 tracks with music from three episodes of the series—a nice compilation. Cover art and sound quality are absolutely okay. The booklet is a joke. The length of this CD... well, see above.

So, yes! I am happy that I am getting at least a few minutes of the original score. But if I am only getting half the length (of a normal score CD) and a booklet with no information at all, wouldn't it be just fair enough, if I only had to pay half the price, too?

Ingmar Kohl
Altbauweg 9h
45138 Essen
Germany

Since when does any label discount CDs based on length? The only way Varèse can recoup on an album like *seaQuest* is by doing just 30 minutes. (Orchestral scores recorded in Los Angeles have high union "re-use" payments if put on CD; labels have to pay the musicians a percentage of their salaries again, and the more music, the more money it costs.) I asked Varèse's Bob Townson, and he said they spent some \$60,000 to do the *seaQuest* album, which means they have to sell around 10,000 units just to break even, an unlikely occurrence. (Ultimately albums like *seaQuest* are paid for by the occasional huge-selling Ghost or The Crow.) It's totally unreasonable to expect them to shell out an extra \$10,000 to \$20,000 just so collectors can have an extra ten minutes, let alone \$40,000 for a 60 minute disc. If you ran a business, would you spend \$40,000 for no reason? Collectors can be upset at the circumstances that result in 30 minute albums, but they have no right to complain about Varèse wanting to stay in business. Until anyone says truthfully, "Yes, I would lose \$40,000 to make Ingmar Kohl happy," or has an intelligent question about the album-making process, I don't want to hear any more complaints.

Deletions Suck

...Several months ago you mentioned that someone had received information about Intrada/Varèse deletions and listed many albums that were probably not going to remain on shelves much longer. Upon taking your advice, I managed to get my hands on several titles that I had just felt not particularly pressed to pick

up—*Earthquake*, *Rambling Rose*, *Dracula*, *Mr. Baseball* and *Love Field*.

I'm glad you reminded some of us slow-pokes to get off the sofa and act quickly, or be forced to utilize the reader want ad section later. Would you mind letting us know whenever you hear of any upcoming deletions?

David Moraza
2219 2nd Ave
Seattle WA 98121

Sure, anything to make people spend money on albums they only sort of want. Intrada is good about deletions and lists them in their catalog for \$4.99 each—and since they're CDs nobody wants, they stay available cheap forever! Varèse cuts out several dozen CDs every year, of surprisingly recent releases, and I'll try to get hold of the 1995 list when it's out. (They do so many albums, this is the only way they can stay in business, by pressing low quantities and pulling discs from mainstream release relatively quickly. The cut-outs stay available from the specialty dealers for a while longer.)

Silva Screen Sucks

...I recently came across your magazine and enjoyed some of the comments in your letters page. I especially found great amusement from a couple of letters from the hierarchy at Silva Screen desperately trying to defend their awful re-recorded compilations which it appears you called "crappy" at one point.

Although initially it seems a little unfair to make such a sweeping remark, I must say it appears this is the general consensus. I had the misfortune to hear two of the compilations (though not all the way through) and did not know whether to laugh at the awful arrangements and performance or cry out in sheer pain.

Silva Screen must be having a joke with us thinking that these are important film music releases and that the serious collector would be interested in a re-recording of the theme from *Indiana Jones*, *In Harm's Way* or *Patriot Games*. Who the hell wants them, especially a ridiculous rendition of one of Homer's worst scores? And why buy this CD when you can go out and buy the original soundtrack, which applies to those mentioned and the majority of the content on these CDs. As for the odd unreleased suite or theme, the serious collector does not want an inferior, unoriginal re-recording just for the sake of it.

In fact, let's face it, Silva Screen are a poor reflection of their former selves when they had the interests of collectors at heart, releasing prominent scores, original reissues and unreleased scores. I think if the money men at Silva had their way they would not bother with the sporadic unreleased sequences and just go with the millionth re-recording of the James Bond theme or *Star Wars*. Or let's go even further and say forget film music and release 50 Classic Pub songs!

In a way I feel for some of those at Silva who would probably love to release the latest Homer, Zimmer, Goldsmith, etc. score but can't because the guy holding the cash is not interested in film music, which is obvious in their recent CDs.

Harsh and unforgiving words, I know, but for god's sake stop trying to make out your efforts are in any way of interest to film music fans.

David N. Lister
Address Not Given
(He's Chicken)

It was one thing when Silva did compilations as well as things people want, but the good stuff has tricked down to

almost nothing. Especially annoying are the re-uses of tracks from disc to disc; they're doing compilations of their compilations. They should thank me for the publicity. But here's another opinion:

...I want to discuss the criticism that has been directed at Silva Screen for its compilation albums. Although I don't have even one of these discs, I don't know what the fuss is about. If there is a market, then why not produce them? There is enough good film music available to withstand their negative impact (if any). The first film music album I ever bought was *Star Wars*—played by none other than Geoff Love & His Orchestra. I wasn't even interested in *Star Wars*; I wanted the *Dr. Who* theme on the second side. Strangely enough, it was Sir Arthur Bliss's march from *Things to Come* which I really tuned into. Then came *Superman* (1978) and *King's Row* (a sterling production by Varèse Sarabande's Chalfont label and still one of my favorite scores). The point is that even "crappy compilations" can lead to film music nirvana! And if their release subsidizes more serious film music undertakings, so much the better.

Mark Wallace
83 King's Road
Point Claire, Quebec H9R 4H3
Canada

Book Reviews Suck

...As co-author of *McNally's Price Guide for Collectible Soundtrack Records*, I would like to respond to the review presented in the March/April 1995 FSM by Mike Murray and Robert Smith. Overall, I think the review was fair, had several ideas for improvement we intend to incorporate in the second edition, and identified some honest shortcomings. I do want to clarify a few things and explain a few others, though.

Until one has actually attempted to write, edit and publish his own book it is difficult to comprehend the complexity and expense of the task. It was more difficult, more expensive, and took longer to complete than we had envisioned. As Lukas Kendall mentioned in his introduction, we made a decision that while we could have circulated drafts to another 25 collectors and made the first edition better, it would have taken another six months, and I believe most will admit the soundtrack collecting community desperately needed an improved guide.

As for the typographical errors, omissions, wrong numbers, etc., I commit to these corrections and more with the second edition, planned for summer 1996. Few of the errors would actually cause a buyer to acquire the wrong soundtrack, though. Bob and Mike questioned our definition of "collectible" based upon value. That is a good point, as there are a number of great scores readily available for \$10-15 that are not in the book. Our definition was/is clear enough, as our goal was to help someone determine the value of their collection, make decisions on what to purchase or sell, and help to establish prices for the most widely traded and sought after soundtracks.

I will not quibble with their comments on selected title pricings or omissions like *Peyton Place*. Mike and Bob are experts whose opinions are very valuable. Similarly, their concern about including unproven issues such as a 2LP test pressing of 2001 are valid and I will not include any unconfirmed issues in the actual entries in the second edition. I will point out that I have already received confirmation and photos of previously unconfirmed issues from readers of the

book that many thought did not exist. For those, you will have to wait for the second edition and there are some pleasant surprises already! The suggestion of combining the categories within the U.S. section is another good one, although I have received many favorable comments about the categories. Our tentative plan for the second edition is to combine them, but include an additional index by category, so that readers will be able to collect by category, if they desire.

I do feel there are a few areas of the book that deserved more credit than Mike and Bob gave. The introductory sections were far more complete and helpful for new collectors than any price guide I have previously seen. Don Carroll's contribution on the foreign section was outstanding, in my opinion, and the very fact we had as complete of a foreign section with so many rare photos deserves a bit more recognition, as this was a monumental and difficult task.

In summary, I welcome their suggestions for improvements, and any additional ones. Perhaps they can assist with the addition of a rare CD section as well. Collectors who have extreme rarities or previously unknown titles should advise me by July 1995, so that they will get into the second edition. Please send clear color photos of your rarities to enhance this next edition. We have been fortunate to receive over 95% positive reactions from collectors worldwide, with many comments like "tremendous," "best ever," etc. With your help, and more hard work, the second edition will be even better.

Keith McNally
Author/Editor
24325 San Fernando Rd
Newhall CA 91321

Please note that I printed McNally's zip code wrong last month. Hopefully people trying to order the book realized that "01321" is not a California zip code.

Tsunami Sucks

...I'd like to put in my two cents regarding the German bootlegging conspiracy. I have bought both *Cleopatra* and *Marnie*, and plan to continue buying other Tsunami albums that appeal to me. So the sound quality is not the greatest, and it's probably unethical but I like the music! I doubt that record labels are incurring great losses from the (presumably) small numbers of albums sold. If they are, I hope they get the hint and release this music legitimately (even if it's a re-recording). By the way, the Tarantula Records catalog lists two versions of *Marnie*, with two different order numbers, prices and one (the cheaper) supposedly in stereo. Do two versions exist?

Volker Stieber
310 S Michigan St
Redlands CA 92373

No. The stereo version *Tarantula* was advertising was to come out on Varèse, a legitimate release, but they canceled it because of the boot. Blade Runner notwithstanding, bootlegs do not inspire labels to do legitimate releases, they make them shut down instead! Boos also to *Tarantula* in Germany for selling a CD which doesn't exist and for acting as distributors for all these pirate labels.

...On the basis of your review in the October issue [#50], I bought the Tsunami *Cleopatra* disc (my one-and-only Tsunami purchase), and you are absolutely right: the score is wonderful but the sound processing is awful. Nevertheless, there is a way to restore it to virtually its full brilliance (along with the original minimal level of hiss that had been fil-

tered out). Upon hearing the CD, I suspected that it had been mastered from Dolby B-encoded tapes that had been "cleaned up" and "remastered" by Tsunami by simply playing them back with Dolby C-encoding. The "cure" is to dub the disc in the Dolby C mode on a good-quality cassette deck (preferably one which allows proper adjustment of tape bias) and then play back the result in the Dolby B mode. The results are quite good, especially for the previously unreleased material. Of course, you end up having to play the cassette instead of the CD (at which point it suddenly dawns on me that "Tsunami" is a permutation of "Am I Nuts?") but that's advanced German engineering for you. What do you expect from a company that spells "Antony" with an "h" in the track titles? If you want to improve your cassette dub, transfer the Overture in full stereo from the Fox laserdisc, along with the Main Title and Entr'Acte (two versions of the "Caesar and Cleopatra" track) plus the Exit Music ("Antony and Cleopatra"), all of which have superior sound quality to the Tsunami disc.

It's all fabulous music from Mr. North, whom I met briefly during my own college days in Toronto back in 1971. We discussed his 1968 scores for *2001* and *The Shoes of the Fisherman*. He had been preparing a 2001 "symphony" to be recorded by Andre Previn and the London Symphony the following year. Little did I know at the time that much of his 2001 Main Title was actually reused in *The Shoes of the Fisherman*... compare, for example, the final bar with full orchestra and organ on the final track of the latter album with that of the 2001 Main Title on the Goldsmith re-recording. Incidentally, North resurrected some of the epic style he had employed in *Cleopatra* and *The Agony and the Ecstasy* in an eight hour TV miniseries from the '70s titled *The Word*, about a "discovered" gospel written by James, "the brother of the Lord." Now there's a project for Robert Townson at Varèse!

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James Horner Sucks

...I also feel James Horner "recycles" too often. But as great a sin is this habit of imposing certain styles he's keen to try on films which don't support them. In 1986 he was obviously itchy to experiment with electronic music, and the unfortunate victim was *Name of the Rose*. His desire to revisit the rock and roll of *48 Hrs.* was inappropriately forced upon *Gorky Park*. His love of boys' voices suited *Brainstorm*, but *The Dresser*? And what's with that awful shakuhachi flute all the time? Horner has admitted he originally intended to be a "serious" composer of concert music and that he always had a low opinion of film music. The failure of his concert works to generate enthusiasm only then convinced him to compose for the screen. Taking account of the 13 years since he hit the big time, it is clear he still thinks film music is a lesser medium. This attitude of "I'm going to compose according to my whim and never mind whether it works in the film," on top of his chronic plagiarism, marks James Horner as perhaps the most self-indulgent, lazy, irresponsible composer in film history.

Lucy Shapiro
Santa Cruz, California

Horner only had one major concert work performed, "Spectral Shimmers," written around 1977, before he started

in film. It was reportedly full of the Neo-classical chord progressions people like from *Battle Beyond the Stars*, *Wolfen*, *Star Trek II*, *Krull*, etc.—so if those licks always sounded the same, this is why.

...James Horner does not have a problem. It is merely the perception of subjective film music aficionados like us that has made it seem so. We whine and complain about why the guy has to plagiarize, and how many of his recent scores are so sparse and derivative that they hold no merit whatsoever in creativity or effort. We conclude that he's simply an unfriendly s.o.b. who sits on his ass all day and does nothing. My question is, does any of this really matter? After all, James Horner isn't writing to please the critical ears of a weird and obscure subculture of sound-track groupies who insist that a good film score must be good music, too. His job is merely to provide appropriate tones to fitting celluloid images. It ends there. If he can successfully accomplish this task by playing something one-handed on the piano, so be it. Anything in the way of musicality or originality should be viewed as an added bonus.

We may not enjoy listening to such scores lacking in either of these two qualities, but the fact remains that their merits as scores are not at all reflected in their aesthetic appeal. James Horner has, arguably, the best dramatic sense in the business today. It is this skill, and not so much compositional ability, that determines the level of success a film scorer will achieve, and James Horner has been and continues to be quite successful.

Mark G. So
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This I can understand, although I find his dramatic sense formulaic and uninteresting. However, I still don't have to like his music, if he's sacrificing so much to be functional, and I sure don't have to like people who hinge on his every move. I can understand wanting to get a complete run of CDs for a collection, but can't imagine anybody sitting there enchanted by The Pelican Brief just because James Horner wrote it. Why can't I love Brainstorm, Star Trek II, Wolfen and Sneakers but dislike Glory and Legends of the Fall? People have to like everything and appropriate certain composers as "theirs"; it shows a lack of making critical decisions and more a desire to have some kind of vicarious film composing career.

These Arguments Suck

...I was interested to read Mr. Kremer's comments regarding Jerry Goldsmith in #53/54, partially because I was the victim of one of his diatribes (as the author of the article on *Bad Girls* he found so distasteful). I don't have a problem with Mr. Kremer not liking all of Goldsmith's stuff; just what sort of a problem does he have with those who do? As the editor of a magazine for Goldsmith "fans" (not a dirty word) endorsed and read by the composer, is it unreasonable to expect myself, my contributors and the readership to be biased towards his work? However, Mr. Kremer and his kind can only seem to manifest their energies into negative and ridiculous statements (equating Goldsmith fans with "enemies of free speech" and thanking God he lives in a "democracy" where you have the right to not like Goldsmith's music).

At least by producing our "fanzine" (a loose term for an A4 96 page magazine with a full color litho cover and distribution into 23 countries), we contribute something positive to our too uncommon

THIS MAGAZINE SUCKS



hobby. Mr. Kremer's main argument against recent Goldsmith scores is the inclusion of synthesizers—he makes little or no critique of the music, or why he thinks they don't work—he just slams them for being there at all. Who says a western like *Bad Girls* can't use electronics? I would trust the judgment of Jerry Goldsmith over the tepid rattlings of a thousand Mr. Kremers any day—the conceit is incredible, as is the hypocrisy. In one sentence he denounces Goldsmith's use of a formulaic approach, and then complains when *The Shadow* doesn't have the ultimate cliché of a "good" and "bad" theme—it's a film of a comic aimed at youngsters, not Titus Andronicus! Similarly, finding Goldsmith's use of similar sounds from score to score as a sign of him being washed up is like accusing Van Gogh of using the same colors and techniques from picture to picture—artists develop styles, and their influences cross projects. (Listen to the similarities in *QBVII* and *The Omen*; *Planet of the Apes* and *The Illustrated Man* and dozens of other examples.)

I like Goldsmith's scores one and all, because I do! I need no other justification, they all sound great to me. They may not to you—fine, just make sure you don't dislike them because it seems to be hip to have a go at Jerry Goldsmith these days. To rampant, vociferous Goldsmith fans—let other people dislike his stuff, it's their choice. To both sides I say this: enjoy the music you like, ignore the stuff you don't. Make up your own minds—don't let the likes of Mr. Kremer do it for you. [Spock, shoot us both! It's the only way to get the impostor! -LK] Lukas, please call this debate to an end—it's old, it's boring and neither side can win, so why bother trying?

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No way, this is far too interesting, and that last request sounds like it's from someone on the ropes. The point isn't about "winning," it's about coming to a greater understanding. You can't do that without arguing and negative criticism, and that's why a positive-only editorial philosophy is boring. I like to get people riled up in silly unending debates; it might even make things better when Composer X or Record Producer Y gets upset by some random point some fan from New Jersey scribbled out to me. This stuff grows and takes on a consciousness which would otherwise not exist; it helps people make aesthetic decisions and points out what soundtrack fans care about. Nowhere else do they get to air their opinions, except maybe the Internet which is so overrun with non-sequiturs that it's become a lowest common denominator. I don't have an agenda I'm trying to force on people, except maybe to introduce them to different material and opinions. I have ideas

but not emotional stakes in whether or not people like what I like, and naturally I love getting the last word but will let people tear into me as much as they want. So you guys keep on sending in your comments; just stick to your points and try not to repeat what's already been said, because that truly is boring.

...To all these people who worship at the twin altars of Goldsmith and Williams: Get a life! They're only musicians! This constant "battle" is getting tired. I don't mind harsh criticism when it's warranted, but a lot of the comments revolving around these two composers are getting silly. For the Goldsmith junkies, this slavish, drooling butt-kissing that accompanied *Bad Girls* and *The Shadow* is embarrassing. These scores, while not without merit, certainly don't showcase Goldsmith at the height of his powers. I don't, however, think that he is past his prime. While people bitch and moan for the Goldsmith of the late '70s and early '80s, they have overlooked the music for *Malice* and *Six Degrees of Separation*, probably the best scores he's done for recent movies. These "Jerry-junkies" better get used to the fact that they won't be getting any more *Capricorn Ones* or *Swarms* and open their ears. Goldsmith is definitely not washed up—if the quality of his assignments stays good (not an easy feat for any composer), he'll produce another score that we'll all be talking about for the next 20 years.

As for John Williams, it seems *Star Wars* has become a millstone around his neck (as it has for George Lucas—did anybody see *The Radioland Murders*?). This is not denigrating the quality of his work, but again, most people think that the world revolves around *Star Wars* and no one seems to remember the John Williams who wrote *The Reivers*, *The Fury* or *Images*. *Schindler's List* was a great return to form, but I believe he could benefit from working with other directors, unless Spielberg is really serious about his so-called "maturity."

Robert Hubbard
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...Regarding the recent wave of hate mail regarding Jerry Goldsmith's output of the last few years, I'd like to defend him. First off, movies with good scoring opportunities are rarer than hen's teeth nowadays. How can anyone write a good score to such brain-dead fare as *Bad Girls* and *The Shadow*? Goldsmith did an admirable job on both films, but neither score ranks among his best. Why? Great scores have been written for idiotic movies before (Goldsmith's *Dennis the Menace*, James Horner's *The Pagemaster*). I think Jerry just had a rare bad year. In '93 he gave us the aforementioned *Menace*, the lovely *Rudy* and the slick, scary *Malice*. '92 had *Basic Instinct*, *Medicine Man*, *Mr. Baseball*, *Mom and Dad Save the World*... all great scores. Not bad for a guy who's been scoring for almost four decades. I say lay off, already! I for one am looking forward to *Congo*, *First Knight* and *The Thief of Always* (his first animated film since 1982's superb *Secret of Nínth*).

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*Given: Jerry Goldsmith is still great, but not as incredible as he used to be. Hypothesis: He's working too much. Fact: He's always worked too much; in 1978 he did *Coma*, *Capricorn One*, *Damien*, *Omen II*, *The Swarm*, *Magic and The Boys from Brazil*, all great scores. Hypothesis: He's doing lousy movies and*

therefore can only write scores that are so good. Fact: He's always written terrific scores for awful movies; witness *The Swarm*, *The Cassandra Crossing*, *100 Rifles*. Hypothesis: Movies today are expected to have more derivative, contemporary and simplistic music due to test-marketing, temp tracks, meddling directors, producers and studios, and shortened post-production times. Hmm...

...I would like to respond to Amin Matalqa in issue #53/54. I enjoyed most of his points but lost respect when he made a general statement discrediting all the works of one composer in favor of another: "Wyatt Earp is better than anything that Goldsmith has done." Hardly! While I'll give James Newton Howard credit—he's been coming up considerably with scores like *Just Cause*, *Falling Down*, *The Fugitive* and *Wyatt Earp*, among others—Wyatt Earp tends to be repetitive and drawn out. The whole thing tends to sound alike. According to this statement, just for a few examples, Wyatt Earp is better than *The Final Conflict*, *Star Trek I* or *V*, *Secret of Nymph* and *Legend*? This is the kind of generalization that not only is counterproductive, but childish. And we want the mainstream to take us seriously? Which brings me to my main point:

This issue of what's better, Golden Age vs. today: How the hell is this even an issue? Today, unfortunately, we don't have movies like *Ben-Hur*, *The Ten Commandments*, *Lawrence of Arabia*, etc. This has been stated previously, but much of the music back then was considered melodramatic and overdrawn. I myself have not been able to get into anything pre-'70s, but I do have respect for the older music. It set a standard for film music today, just as classical music did, and continues to be inspiring. Times have changed. How is a composer going to bring out the huge orchestra for movies like *Speed*, *True Lies* and *Pulp Fiction*? The composer has to make music for the visuals first, that's his job. If it's a great album separately, that's a bonus.

Regarding this Goldsmith debate, I noticed the "decline" after *Star Trek V* and *Total Recall*. It began with *The Russia House* and *Sleeping with the Enemy*. The types of movies he's scoring are different, sci-fi and epics to a much lesser degree than in the '80s. That's why we're getting *Rudy*, *J.G.*, *Six Degrees of Separation* and so forth. Other composers face it, too. Look at the movies and the producers' demands, and remember, it's definitely not all the composer's "fault."

Eric Wemmer
Miami, Florida

...I thought I'd better warn you. My sources inform me you are about to be targeted by certain groups. Here's just a few: *Willow*: The James Horner Society, *Samson and Delilah*: The Victor Young Society, *Legend*: The Jerry Goldsmith Society [actually, there is such a group! -LK], *Citizen Kane*: The Bernard Herrmann Society, *StarGate*: The David Arnold Society and *Lord Jim*: The Bronislau Kaper Society [small group? -LK].

Actually, I got a kick out of that hate letter in #52. Gee, what better way to celebrate the sheer joy of music than by threatening to bash someone's skull in with a baseball bat? (Hey! Can't wait to join your "club"—thanks, I brought my own.) I wonder what the esteemed Dr. Rózsa would think of the choice of weapon? I've been to Australia and it is without a doubt the most hospitable country on Earth, so this "fan" letter is not indicative. As to Lukas's original comment, well, I took it to mean—let's

focus on the music more than the fan. I tried to find a personal attack on Dr. Rózsa, but gosh, I just can't spot it.

To Mr. Merluzeau of The John Williams Society, I think that was a cheap shot to Mr. Bruzenak concerning Williams's Violin Concerto. We judge music by what we hear, not by the composer's inspirations—which in most cases we can't possibly know—no matter how passionate or personal they are. The "soul" of a piece might not come across as intended. When one of my plays gets a negative review, I seldom say to the critic, "But I felt it from the bottom of my heart!" As to defending the piece by saying it's "highly respected among composers," well—look, I got a problem with a lot of Beethoven. We can't like things simply because we're supposed to. Why, that's communism! Sorry...

As to critiquing scores to films one hasn't seen, who's got time to see everything? Imagine if soundtracks were sold upon condition of showing the appropriate movie ticket stub? "I'm sorry. We'd like to take your money, but you have to see the film first." I shell out \$16 for something, I can opine what I damn well please. Great music has its own life.

Why is everybody so touchy? At least your favorite composers are mentioned. Most of mine aren't. Benjamin Frankel scored over a hundred pictures including the first 12-tone piece for a British film; there's only one of his soundtracks on CD. And furthermore: Rawsthorne, Fusco, Easdale, Ikuma Dan and E.F. Burian. Whew! Glad to get that out of my system. Lends a little balance. Instead of "forbidding an ill word be spoke by any who would doubt the Almighty," take the high road, kids. Simply disagree with the critic. It's simple! It's fast! It's easy! And then take long walks. And exercise—lots of exercise.

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...To Mark G. So: Your point is well taken that film music encompasses a wide range of contrasting styles (#52). Indeed, where would we be without the endlessly repeating major triads of Philip Glass to put Williams's achievements in perspective? Nonetheless, while you may prefer music that eschews the tonal language of "Romanticism," a great deal of our most popular film music is in some way inspired by the Romantic tradition, whether fans recognize this or not.

Perhaps you are in the habit of suggesting that anyone who disagrees with you is a "novice listener" lacking "breadth of appreciating film music." I have a solid musical education and am well acquainted with the work of our century's major composers, in film or otherwise. However, while I happen to enjoy relatively "dissonant, complex" music myself, I don't pretend that my personal preferences reflect the tastes of the majority.

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It's more interesting when people pretend their personal preferences reflect the tastes of the majority. Mine don't, but if they did, I'd change them.

Prokofiev Doesn't Suck

...You know what cracks me up? This ongoing debate between Golden Age and contemporary film scores. I've been following it for a while and so far no one from the older generation (no offense) has mentioned Prokofiev's scores to *Alexander Nevsky* and *Ivan the Terrible Parts 1 and 2*. I'll probably get blasted

for saying this, but I find many classical Hollywood scores much too literal and well, hokey. I own Korngold's *The Sea Hawk* and *The Adventures of Robin Hood*, and while they work wonderfully in the films, I just can't take listening to them on their own. The same applies to Steiner, Rózsa, Tiomkin, etc. In Prokofiev's case, however, his music for Eisenstein retains an integrity when heard away from the films. To be fair, both the aforementioned have been re-worked into formal concert compositions, *Nevsky* as a cantata and *Ivan* as an oratorio. However, this is not the only reason I think they are superior scores. Like Eisenstein, Prokofiev implemented ideas toward film scoring way ahead of his time (such as recording the trumpets close to the mikes to create an off-putting distortion signifying the Teutonic Knight's barbarism and ferocity in *Nevsky*). Also, Prokofiev played around more with subtext in his music; things aren't so "Mickey Mouse." And with *Ivan the Terrible*, he strayed even farther from the literal, creating a brilliant musical reflection of a complex character.

I once read an interview with Bernard Herrmann (whose music I have a great deal of respect for) in which he stated that Prokofiev's *Ivan the Terrible* was one of the greatest scores ever written (you can't argue with Benny!). I suggest that everyone who hasn't heard these two masterpieces check them out. The best reading of *Nevsky* is by Andre Previn in conducting the London Symphony Orchestra. However, it's out-of-print (although there's an EMI Angel disc titled *Prokofiev Goes to the Movies* which contains excerpts from *Ivan the Terrible*, Previn's *Nevsky* reading and *L. Kije*). For the complete *Ivan the Terrible* Oratorio, Riccardo Muti as conductor is a fine choice. Buyer beware: don't get anything by Charles Dutoit and the Montreal Symphony; he wimps out when it comes to anything by Prokofiev!

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There's a new recording of *Nevsky* in complete score form, see review this ish.

Letters Too Benign to Suck

...Over the last three years I have noticed a lot of film music on TV. For example, the 1992 Winter Olympics opened with a track from *Hook* by John Williams. I have noticed a lot of film music during the figure skating competition, from scores like *Rudy*, *Robin Hood: Prince of Thieves*, *Jurassic Park*, *The Rocketeer*, *Dick Tracy*, *Basic Instinct* and many more. Film music is also used in sporting events such as the NFL playoffs and the Super Bowl. Two years in a row, 1991 and 1992, the opening of the Super Bowl was set to music from *Hook*, "The Never Feast." This year I noticed scores from Wyatt Earp, *Dragon: The Bruce Lee Story* and others. During the 1993 All-Star baseball game, *Jurassic Park* was used during an instant replay. *Entertainment Tonight* uses film music all the time to spice up their stories, and film trailers on TV use previous scores for upcoming movies. For all of you "Hornerbasher" I have noticed a lot of his music in movie previews. Needless to say, you may not have to look at a film to hear its soundtrack.

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It's interesting how film music overall has been latched onto as tailor-made for these uses. Makes sense, though.

...Reading the recent hubbub about the upcoming *Star Wars* projects (*Shadows of the Empire*, the new Kenner action figures, etc., ad nauseam) has inspired a thought. Why doesn't Lucasfilm license some composers to write scores based on the *Star Wars* stories and universe? For example, I could imagine Elliot Goldenthal writing a suitably apocalyptic-sounding *Dark Empire* suite, while talents such as Bruce Broughton, David Arnold, Christopher Young, etc. could bring unique musical accompaniment to the visions of such authors as L. Neil Smith, Brian Daley, Timothy Zahn, Roger McBride Allen and the rest of the gang (I can practically hear the themes now). It would be unnecessary and redundant for composers to use Williams's themes or approach, but it would keep the market diverse by providing an interesting new medium of *Star Wars* paraphernalia (not to mention the fact that it would give us collectors something new to gripe about for a while).

Anyway, it's a thought. But hey, while we're on the subject, speaking of *Star Wars* music not on disc, is anyone going to transfer the old Varèse *Ewok* soundtracks (Peter Bernstein) onto disc someday? Varèse? Prometheus? Somebody?

The Force Be With You. Like It Or Not.

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Interesting idea, but music is so abstract that unless the new "scores inspired by *Star Wars*" were directly related to the John Williams music people know and love, why would they want them? By the way, for fans who have been searching for the written Williams scores, you can only get piano reductions and a rearranged orchestral suite. I actually proposed to Lucasfilm publishing a book of the complete orchestral score, but Warner-Tamerlane, the company that actually owns the rights, balked. They said it would interfere with their ability to control public performances among other things. But I tried, okay?

...Re: Your request for shorter letters, (a) shorter letters do not translate into shorter answers (Y. Merluzeau letter); (b) shorter letters do not get funnier or more enlightening responses from you (M. Szymczyk letter the exception); (c) a short letter limits the number of people and groups one can offend (Serbian Bluegrass scores suck!); (d) a short letter encourages everyone to write in and ask when the missing paragraphs will be available from Tsunami; (e) a short letter is about as easy to produce as a short philosophy lecture; (f) Mr. Shivers is nuts when he says Marc Shaiman's computer tango in *Sleepless in Seattle* was out of place (#52)... *Sleepless* is not a Hitchcock film. Meg Ryan's "keyboard" snooping demanded something quirky; here the late Henry Mancini would pat the talented Mr. Shaiman on the back... before he kicked him in the butt for not going to war with director Nora Ephron and getting all of the standards (except the Durante ones) thrown out and writing a full score! (g) a short letter can hardly be expected from people who can spot 36 differences between a 1961 album cover and its apparently identical 1978 reissue; (h) edit this letter for length, and say something nasty about Miklós Rózsa (what was that Suzy Bogguss country ballad doing in *El Cid*?).

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Send your (short) letters in today!

MILES GOODMAN

SCORING IS EASY, COMEDY IS HARD

OR: WHAT ABOUT MILES?

Interview by ANDY DURSIN

Miles Goodman is best known to viewers as the King of Comedy, having brought his composing touch to wacky pictures like *What About Bob?*, *Housesitter*, *Dirty Rotten Scoundrels*, *Indian Summer* and, most recently, *Getting Even with Dad*. Goodman, whose scoring career began on the acclaimed but short-lived 1977 NBC drama *James at 15*, orchestrated for his cousin Johnny Mandel on *Being There*, *Agatha*, *Deathtrap* and *The Verdict* from the late '70s to the early '80s, when he eventually began scoring his own films. Although the composer has been involved with a number of diverse projects (particularly having worked on pop-oriented soundtracks like *La Bamba*, *Footloose* and *Little Shop of Horrors*), it has been his long association with comedy that has given him an (almost) unshakable image of scoring genre films, one that he accepts, however reluctantly. Goodman has also found recent success in producing non-soundtrack jazz albums, working extensively with Toots Thielemans as well as Terence Blanchard, Grover Washington, Jr., Peabo Bryson and others. His work in jazz has given him virtually a second profession, one that he discusses—along with scoring comedies and other film music odds and ends—in our conversation, recorded December 15, 1994.

Andy Dursin: Your bio says that you got your first big break doubling as a composer and music supervisor on the television program *James at 15*. Were you known for being able to act in both capacities at that time, or was that simply how it worked out for you?

Miles Goodman: I only chose songs and acted as a music supervisor actually on that one TV show. That was a happy accident and a result that at the time, the film community was beginning to embrace popular music in a big way. There weren't many people who were comfortable in both worlds. There are now, but there weren't then. So it's a function of timing.

AD: Being in the right place at the right time...

MG: I guess. It didn't feel like that at the time. It felt like it was just another job.

AD: What was that whole experience like?

MG: *James at 15* was a 20th Century Fox TV show, so Lionel Newman was head of music, and, as I'm sure you know, he was a famous character, and *hated* young people. And he hated the music, and he hated the show I was doing. I was so eager and so looked forward to learning from this man who I respected, and I walk in the first day and he said, "so you're Goodman, right? Well, Beethoven, we have high expectations for the music on this show." [laughs] I'd walk into his office later and he'd just grimace, and although we ultimately ended up on friendly terms, for six months every day he'd just beat the shit out of me! [See my interview with Randy Newman, FSM #45, for more Lionel stories. -LK]

The last time I worked with him was when I orchestrated *The Verdict*, since he conducted it, and me, the composer Johnny Mandel and Lionel all went to New York, worked together and it was great. But in those first few weeks working for Lionel, and I was 27 years old at the time, he would just have so much fun with me. I'd go in and he'd say, "So what orchestra do you want?"

And I'd tell him four guitars, because I was writing a harmonized guitar part, a drummer, a keyboard player and a bass player, and he'd look at me like I was speaking *Greek*. And he'd say "I can't wait to hear this!" It's fun in retrospect, but I was really scared at the time.

AD: The project seemed to jump-start your career, at least, and I was wondering, in composing your own music, what your attitude is towards film scoring in general?

MG: The job of the composer is to make the experience of watching a movie enriched and more involving. The object of the score is to bring something to the film that other filmmaking elements *don't* bring to it. I guess the rule of thumb is that if a scene *isn't* made better with music, then don't have music in it.

The score can provide a kind of second skin to the movie. However, it's an opportunity that's often missed because, for whatever reasons, many filmmakers don't really understand the potential for music. Often times, their expectations for what music can do are too low, often they're afraid of it. They're afraid of allowing music to do the kinds of things that can provide subtext, provide tone, provide all kinds of things. And often times filmmakers are frightened of that, and I think that a lot of composers, ironically, are hampered by low expectations of what music can bring to a film, and are frustrated by that.

AD: How do you go about convincing filmmakers that music can play a primary role in their films?

MG: You have to show them. What I do is typically spread out my recording process over a long period of time, so that I'll write seven minutes of music, then record it, and write and record, etc. Not all at once, if I can help it. [laughs] So it gives me a chance to try some stuff, and if it doesn't work, I've always got next week to come back and fix it. Directors are always afraid that they're not going to know what they're getting until it's too late, and it makes them nervous, and that makes the *composer* nervous. And a nervous composer is an inhibited composer, and what's not good for the music is to be frightened that they're not going to like it.

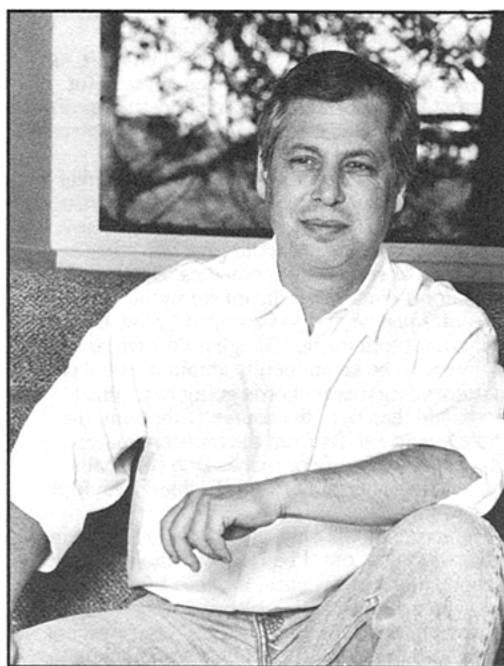
What I like to do is say, "Hey, let me show you," and most directors are totally open to that. If you can show them that it helps, great. So, I write the way I want to, and I show them, and either they like it, or they don't. And if they don't, I alter my course to conform more with their expectations, and if they like it, everybody's better off... the film, the director, and the composer.

AD: I would imagine one of the best associations in your career has been working with director Frank Oz. How did your relationship begin?

MG: He was doing *Little Shop of Horrors*, and I was recommended to him by the music editor as someone very good at working with both song and score material. We met, hit it off personally very quickly, and it has just developed from there.

AD: The ending was extensively refilmed, and I was curious as to what your situation was concerning the original version.

MG: By the time I was scoring they had already re-done the ending, so I never had to do the original. An interesting note is that there have been conversations over the last couple of years about



restoring the original ending, and reissuing the movie with it, in which case I'd have to go back in and re-score it.

AD: I've heard it's a big special effects extravaganza...

MG: Yeah. The plant, in the guise of classic horror and monster movie clichés, takes over the world. I've seen it, and it's very funny...

AD: A little too dark for general audiences?

MG: Yes. What they found was that, although it worked that way in the stage production, with film being a medium that uses close-ups, the audience tended to be more affectionate and connected with the main characters, so viewers were upset when they died.

AD: You scored one of my favorite comedies, *What About Bob?* How do you find an approach for silly, absurd pictures like that?

MG: They're very, very hard, and I think a lot of my colleagues would agree. Because you have the element of tone, which has to be just right, and if it isn't just right in *What About Bob?*, then the Bob character loses his charm and becomes psychotic. If you go too much in one direction harmonically you could make that guy a real nutcase, and if he is, he loses some of his innocence, which is an important part of the comedy in *Bob*.

On the other hand, in addition to tone, you have timing, which is important to comedy, especially that type of comedy, which is not made up of a lot of knee-slapping jokes, but a lot of smiles from the audience based on clever and twisty moments. You have to let those moments live, so the music has to be sensitive to the timing and *rhythm* of the comedy, because comedy is so much about rhythm. The music, which has a rhythm of its own, has to be compatible with the comedy. It has to either keep out of the way of the laughs, or enhance and support them. You can't come in with music and step on laughs, because if an audience is finding something funny and is enjoying it, the music can't come in and tell them "all right, we're onto the next thing. You have to stop enjoying this moment." You have to allow the audience to enjoy the comedy, and with the tone, you have to be balancing those moments all the time.

AD: You have done a lot of scores for that type of film. Have you become some sort of expert on scoring comedies, being able to fine tune their scores down to an exact science?

MG: You know, I'm *dying* to do a movie where someone gets killed or fucked. I'll tell you! [laughs] I do enjoy it, it's hard, but I enjoy it, and I think I do it well, *but...* I have an appetite for different kinds of moods, and an appetite for different kinds of films, musical pallets that you can work with. But I can't knock it...

Going back to *Bob* for a minute, I remember the moment when Frank Oz gave me his instructions on what he wanted from the music. They were right on, but this should give you some sort of idea about scoring for comedies. He said, "I really don't know what the music should be in the film. I just want it to be *stupid*." Now how do you write stupid music? [laughs] So I wrote what I believed to be an eminently stupid theme, based on descending major chords going to a minor chord, and then over the course of the film, the whole tonality shifts from the innocent major feel deeply into a minor feel as Bob [Bill Murray] gets into the skin of Leo [Richard Dreyfuss] more and more.

The score, by the way, also had an element in it that was taken out. I had a boys' choir singing along on many of the cues, because I felt these two guys were just acting like children. So, I had 12 year-old boys singing "la la la," interweaving throughout the score. I thought it worked wonderfully, but the executives at the studio had a very hard time with it.

AD: The boys' choir did pop up at the very end...

MG: Yes, that's right. I finally sold it a little bit for the very end, but for the most part, they felt it drew too much attention to the music.

AD: The film was such a hit, it's a shame that no record label ever got around to releasing it...

MG: That's my luck. I've had very bad luck with record labels.

AD: Have you ever privately released any of your music?

MG: No. In fact, I've never listened to any of my music since I've recorded it.

AD: You're sick of hearing it?

MG: Typically, what I do after I've recorded a score is listen to it a bunch of times a few days after I've recorded it, then never again. It's boredom. I'll listen to it and learn, and say, "That worked better than I thought it would," or "That's not what I wanted to achieve," because I don't work on synthesizers, rather in the old dinosaur way of paper. So there's always a certain element of surprise once it's all done, which is what I like. I'll try and learn where I succeeded and failed, always learning more from where I failed than from where I succeeded.

Then, I'm sick of it. It's not that interesting. I mean, you work with *Film Score Monthly*, but I have to tell you, I'm not a person to listen to film scores willingly. They're often created in a specific response to a specific narrative, and often times don't have much meaning outside of it, as far as I'm concerned.

AD: We've always had a debate about people who criticize soundtrack albums as being "boring" music, but they often forget that the score's primary purpose is to serve the narrative.

MG: You know, what I've found is that some weak music is superb with films, and some superb music doesn't work for films. It's a different craft, and very interesting in that respect.

AD: A film you scored that's become a perennial favorite now. The Muppet Christmas Carol, has a number of differences between the soundtrack album and the film itself. It sounds as if the score was re-recorded several times...

MG: Yes. The deadline for the album was far before the deadline for the score. So what they had

was piano/vocal pre-records for all the songs, so I went and sweetened, arranged the orchestra for the songs. In addition, I had to write some cues that I *thought* were going to be appropriate for the movie, and I don't know that any of what I wrote for the album was actually used in the film, but the motifs were. I wrote three or four different pieces, including an overture, to fill out the album because there were only seven songs in the film.

AD: A couple of those songs weren't even used in the film. Were they all shot?

MG: Yes. One of them, the ballad ["When Love is Gone"], was not in the film, but *is* in the video version. It was cut because the studio thought that it dragged the movie down at that time, but the director didn't really feel that way, so he put it into the video. But the studio felt that the ballad pulled the movie down at that point.

AD: It's just about the most dramatic portion in the entire film...

MG: They felt it was a little out of character. I don't know. I always enjoyed it... it's a nice song. As for the others, I believe that the Sam the Eagle song ["Chairman of the Board"] was filmed but cut, and I can't remember about the other one ["Room in Your Heart"]. I remember arranging it, but I don't believe it was shot, although I might be wrong. I enjoyed that movie a lot, though.

AD: Let's talk about the new Frank Oz film that you're working on.

MG: I'm really excited about it. I'm working on a film right now called *Stranger Things* [now titled *For Better or for Worse*], which is a comedy, and I'll finish that in mid-January. For that, I'm having a lot of fun using an off-the-wall a capella vocal group called The Bobs for the score. And the Frank Oz film, *Indian in the Cupboard*, is a big-budgeted family movie, written by the woman who wrote *E.T.* [Melissa Mathison], based on a classic children's book. They're shooting it right now, and it will be out in the summer [mid-July]. It'll be a big symphonic score with motifs from Native American music.

AD: What kinds of preparation have you gone through so far?

MG: I'm buying a little Indian wood flute and I might write the main theme on it... I'm excited about it. This one will be an album, I'm sure.

AD: Your bio says that you felt a period of burn-out, during which you became tired of film scoring. How did that all come about?

MG: It's the whole dynamic of fear, working with something you love like music, and having to earn a living doing it in an environment where fear plays a major element for everybody. Fear of failure, fear of success... it puts a little strain on things. You find yourself constantly second-guessing yourself, not the greatest thing for the creative process, and it simply wore me down.

I was also working an awful lot at a certain point, and I had a couple of bad experiences that everybody has, mainly confronting this issue of low expectations. It's very frustrating when you know you can do something, yet the people who are employing you *don't* want you to do what you know you can do, and *you* know it's going to be better for the movie. So, I found myself getting into a whole life-orientation in terms of the business that I wasn't really comfortable with, but I didn't seem to be able to resist.

Looking back on it, I realized that my whole musical life revolved around film music. I took a couple of years to relax a little bit, and it allowed my interest in music to resurface. Luckily, I also found a kind of second career that has really helped me tremendously in terms of balancing

the needs I have as a creative person, of having some kind of control. I have this with the records I produce, which also brings forth some kind of vision that I can execute, without any problems. This makes it easier to do the films now, and I don't have that kind of resentment, and when I'm between jobs, I'm not waiting for the phone to ring, and I'm not nervous.

Now, when I'm not doing a film—and I'm trying to keep myself to three films a year if I'm fortunate—I always have something to go to that I enjoy doing. I now enjoy the films, and when they're done, I'm working on something I enjoy also. It makes it easier. I recommend it to all film composers.

AD: You said it takes the sting away from the bad experiences you've had. Have you had many bad experiences scoring films?

MG: Not recently. I think I learned my lesson. I've had *several* bad experiences, but in the last few years, I haven't really had *any* bad experiences. On several occasions, I've done a score that's a little out of the ordinary, and I've had to re-do the *entire* score. So in three or four cases in the last five years, I've had to write two completely different scores for the same film. That's very taxing, because you have to re-think everything, which I had to do on *He Said, She Said*, *Housesitter*, *The Super* and *Vital Signs*. For all those movies I did one score, and was asked to totally re-do it.

AD: Is this caused by miscommunication between you and the filmmakers?

MG: It's caused by taking a few chances, and then having the studios—especially with comedy—being so nervous and preconditioned to certain musical sensibilities. In all those cases, the directors were fully behind what I was doing, but when it got to the studios, they'd have nose-bleeds.

I did the score to *Housesitter* with Mose Allison, a great Mississippi blues-jazz artist, singing an opening song, giving a wonderful kind of spin and tone to this farce. Then I did the whole score in a kind of late '50s bebop style with a sextet, and it gave a moodiness to the movie without interfering with the comedy that was really wonderful. It made you feel for these middle-aged people who were so lost and incapable of having any kind of relationship, and it added a wonderful element to the film.

But the studio went *nuts*. The head of the studio literally said to the director, "When I hear the music, I have two feelings at the same time. I want to laugh... and I'm sad." And this is, of course, *exactly* the objective. But for them, it was unacceptable. So I had to go back and entirely re-think the role of the music in that film.

AD: Keeping along the same lines, what are your feelings towards temp-tracks?

MG: It's a fact of life. Sometimes they're very good to me. Sometimes the music editor will come up with ideas that I'd never come up with, that open things up for me, but sometimes it's a terrible burden, which I'm sure other composers have echoed. So I've had different experiences, but it's a fact of life.

Now, many composers are getting more involved with *directing* the temp, and I kind of like that too, so at least on some level it can work for you. You can control it, at least a little bit. For example, on this movie I'm doing now, there were a number of approaches to take; it's the kind of comedy that calls for a specific stylistic statement musically. There were a number of options, and the temping process became like thinking out loud. Eventually, we arrived at something quite good through the temping process, so in this case it has worked quite well for me.

AD: Many of your best scores were for films successful critically and financially, yet were never released on record for one reason or another. Has this frustrated you over the years?

MG: It doesn't frustrate me anymore. I have largely made a career out of doing comedy, and comedy soundtracks, for various reasons, don't appear to be marketable.

I have been disappointed that certain things haven't been on CD, and at one point I suggested to one or two labels, when I was doing *Housesitter*, that they do an album with 20 minutes each of *What About Bob?*, *Dirty Rotten Scoundrels* and *Housesitter*. But, I do a lot of orchestral work, and the orchestras are fairly large... and I guess you'd have to ask the record companies about it. I don't know.

AD: Just the way it works, unfortunately...

MG: Yeah. Sometimes I wonder, though. I'll walk into the store and see the score to *Memoirs*

of an *Invisible Man* being on CD, and with *What About Bob?* not on CD. I'll think, "Who have I insulted?" [laughs] *Dirty Rotten Scoundrels* was a real good example of an excellent film, with the score an important part, but, hey, what do I know?

Oddly enough for me, my record career, which is now going certainly as well as my film career, started in response to trying to get a score released by a record label. In composing *Funny About Love*, which we didn't know was going to be a bomb before it came out, because we all thought it was quite nice, I did the score featuring Toots Thielemans, who is a great jazz harmonica player, and then took it to a record label, asking them if they wanted the score. The guy said, "I don't want the score, but if you can think of any record to do with Toots Thielemans, I've always wanted to do a record with him." So, I've had a lifetime love affair with Brazilian music, and I came up with the idea of a two-album set called

The Brasil Project, which has done very, very well in jazz markets, and was the beginning of my career as a record producer. So I guess that, in many ways, I've benefited from film scores and records in kind of an oblique way.

AD: What are you looking for in the future?

MG: I want to do different kinds of projects. It's very important to me to do films that call for a different musical vocabulary from one that I've been using. I have a very short attention span, and I want to do different things, risk things, and be challenged. And if I have an image at all in the business of doing comedy and sophisticated things, I'd like to do things which have a darker quality to them, and continue to work with filmmakers who are challenging and interesting. Also, I'd like to continue in a major way with developing my career as a record producer, and—hopefully—one day down the road bring the two aspects of my career together. *

THE MUSIC OF STAR TREK

PART 4 OF 1701

JEFF BOND, who writes every other article in *FSM*, continues his survey of *Star Trek* music with the last CD from the original show...



In November 1992, GNP/Crescendo released their third *Trek* Classic album, taking their series beyond the limits of the defunct Varèse and Label X sets. *Volume 3* (GNPD 8030, 21 tracks - 46:57) features one of the show's most popular and requested scores, Gerald Fried's "Shore Leave," as well as Alexander Courage's dark, brooding "The Naked Time." The album opens with an early first season version of Courage's main title theme, eerily performed by electric violin. This typified Courage's approach to the series, emphasizing the strangeness and mystery of *Star Trek*'s outer space setting; it was quickly replaced by Fred Steiner's warmer arrangement for cellos, violas and French horns.

"Shore Leave" commences after the main title theme. Like Steiner's "The Corbomite Maneuver," "Shore Leave" was a partial score. Fried wrote 15 to 20 minutes of music for the episode, while numerous cues were tracked from "Charlie X," "Conscience of the King" and "The Enemy Within." Fried's music is bright and optimistic, beginning with a beautiful pastoral theme for the amusement park planet. This theme, a mildly disjunctive fanfare introduced by clarinets, recurs in various guises, modified in each case to fit the character of the artificial entities created by the planet. An agitated, bouncing comic theme for bassoons and xylophones appears as McCoy encounters a six foot white rabbit; this recurs in a more subdued, playful setting as Kirk and McCoy separate to search for the animal. Fried then achieves one of his most enjoyable themes: an Irish jig for Kirk's academy nemesis, Finnegan. Played by woodwinds, violins and xylophone, Finnegan's theme is infectiously energetic and catchy; divorced from the accompanying visuals, the brashly "zany" orchestrations grate a bit, particularly the xylophones. Later, Fried takes the theme through an extended development when Kirk and Finnegan have their foot chase, and the recording reveals some difficulty on the part of the performers in (not) keeping pace with Fried's giddy writing. His arrangements on the whole are more spare and direct than the lush, rich sound of Steiner and Kaplan, although this was in keeping with the kinds of episodes he was called on to score, frequently comic or adventurous stories

that benefited from the composer's style. Although Fried does achieve moments of poignancy, particularly in his delicate theme for Kirk's lost love and during the aftermath of McCoy's "death," the "Shore Leave" score overall retains a mood of good humor and optimism, a musical clue to the episode's eventual outcome. The story's varied incidents allow for a great deal of contrasting style: a menacing "jungle" theme with bongo percussion for a tiger; "oriental" music for a Samurai; an exultantly brassy version of the planet theme for a knight on horseback written over a broken, "cantering" ostinato played by woodwinds, and a romantic version of the same theme played by violins in a style that warmly evokes "Old England."

Alexander Courage's "The Naked Time" fills out the rest of the disc, and it's a jarring mood shift from the playful "Shore Leave." As in "The Cage" and "Where No Man Has Gone Before," Courage paints a dark, plaintive and mysterious *Star Trek* universe, bristling with unsuspected hazards known only to the audience and the composer. Courage was almost unique among *Star Trek*'s composers in his use of electronic effects to illustrate the "otherworldliness" of the show's plots. He made frequent use of electric violin and numerous techniques to echo and fade his percussion. Yet on the whole, his scores were substantially acoustic and reflected the subtly jazz-influenced, percussive style that dominated film and TV scoring in the '60s. Xylophones, hand-stopped piano notes, and bongos made frequent appearances in Courage's *Star Trek* music, as well as many other film and TV scores of the period. "The Naked Time," like "Shore Leave," offered its composer varied dramatic situations that allowed for an eclectic approach: suggestions of an Irish tune, a Korngoldesque, swash-buckling fanfare, broad moments of menace, violence and space opera "sense of wonder" all make appearances. Of particular interest is the composer's rhythmic use of the four-note fanfare he intended in "Where No Man..." to be *Trek*'s main title theme, as the *Enterprise* finally breaks free of Psi 2000. Despite the varying approaches to different scenes, Courage maintains a consistently dark and pessimistic tone throughout. In fact, if anything is pointed out by repeated listenings of "The Naked Time," it is the relentless hopelessness which dominates every note. Both Fred Steiner and Sol Kaplan produced their share of dark, brooding music for *Star Trek*, but in Steiner's case there was always the pulse of suspense-based excitement, and Kaplan's darker moments usually trembled with anguished, lyrical sentiment. "The Naked Time" has its moments of both types of musical manipulation, but the overall mood is one of defeat and quiet des-

peration as the heroes of the series have their souls laid bare by an alien virus.

Regrettably, although "Shore Leave" and "The Naked Time" were among the most-requested scores for CD treatment, Crescendo's *Volume 3* didn't attain the sales its producers had hoped for, and that effectively ended the Classic Series CD releases. Unreleased scores still include: Courage: "The Man Trap," "The Enterprise Incident," "Plato's Stepchildren"; Steiner: "Balance of Terror," "What Are Little Girls Made Of?," "City on the Edge of Forever," "Who Mourns for Adonais?," "Elaan of Troyius," "Spock's Brain"; Fried: "Catspaw," "Friday's Child"; George Duning: "Metamorphosis," "Return to Tomorrow," "And the Children Shall Lead." Crescendo has in their possession all the original tapes, but the orchestra re-use costs are too high for them to want to do any more albums—write them letters!

Five years after *Star Trek* was canceled by NBC, producer Gene Roddenberry was approached by Filmmation to recreate the series as an animated Saturday morning show. Roddenberry gathered many of the original show's writers and most of the original cast for a sophisticated half-hour version of the old show that featured stories by such SF writers as Larry Niven and David Gerrold, plus evocative backgrounds by James Bond title sequence designer Maurice Binder. Music for the series was credited to Filmmation's Jeff Michaels and Yvette Blais (incidentally, the only woman I know of ever to write music for *Star Trek*), and featured a kind of inverted version of Alexander Courage's series title music which was incorporated in various guises into the show's incidental music. Even more than the original series, *Star Trek: The Animated Series* depended on tracked music; it's possible that the score for the first episode, "Yesteryear," which consisted of only a handful of cues, was utilized in every episode of the series. The "Yesteryear" score featured an atmospheric, four-note theme played slowly by brass with some subtle electronic and flute textures for ornamentation; a motif for muted trombone could be added to create a sensation of passing time or suspense. Two major action cues rounded out the score: one was an adaptation of the eight-note main theme with a twelve-note brass tag over a rapid six-note figure voiced by strings. The second utilized a more exciting six-note ostinato over a jagged, heavy brass rhythm and an ascending, open-ended theme for brass. All of these cues faded in and out of scenes where needed, and were general enough to be used in almost any sequence; although written specifically for *Star Trek*, they appeared in other Filmmation animated series of the period.

Next installment: Star Trek: The Motion Picture!

BRUCE BROUGHTON'S YOUNG SHERLOCK HOLMES

Interview/Analysis by DOUG ADAMS

Classical "art" music always seems to get the benefit of the doubt. Everything written into it gets constant examination and re-examination simply because of the medium in which it exists. Sadly, film music is rarely this fortunate because, for one, the deluge of film music that comes out each year makes it difficult to analyze thoroughly those scores which merit discussion, as they must first be separated from the rest of the pack; and most importantly, two: film music is rarely considered art by those in the position to further it along. If film music is ever to establish a sort of literature about it, then it must be seriously considered. Good film music almost always embodies the same sort of intricacies that if included in a classical piece would make critics drool and rave about how much consideration the composer must have put into his craft. These scores deserve a proper examination, and one such work is Bruce Broughton's *Young Sherlock Holmes*.

In 1985, Steven Spielberg and Barry Levinson brought Chris Columbus's story of Sherlock Holmes's first adventure to life with *Young Sherlock Holmes*. The film was a rather dark tale of young Holmes and Watson uncovering an Egyptian cult in appropriately fog-shrouded Victorian London; this led to some '80s special effect sequences and a climax in the Egyptians' lair seemingly out of *Indiana Jones and the Temple of Doom*. The picture did little business, but featured a well written score by Broughton, fresh off his success with *Silverado*. Over the years, as more and more people have seen the film by way of cable and video rentals, the score has become one of Broughton's most popular and sought after. And for good reason; it is a wonderfully complex and eclectic work that encompasses both nostalgically tonal and surprisingly contemporary music. It is successful both functionally and artistically. What follows is a (hopefully) complete analysis of the score as a whole.

Creating the Setting

One of the most important functions of the *Young Sherlock Holmes* score is to set the time and place of the film. Broughton himself recalls, "...the movie itself was quickly paced. The scenes all sort of telescope into each other. One of the things that Barry [Levinson] was trying to do was make it move really fast." When a film moves at such a rate, it can't afford excessive time in setting up its surroundings. This is where Broughton's music comes in, for it is decidedly British in nature. It immediately puts us in the proper mindset for a Sherlock Holmes adventure from the main titles on, which frees the story to move right along without excessive set-up. This British context is created in two ways; first and most noticeably it is accomplished harmonically.

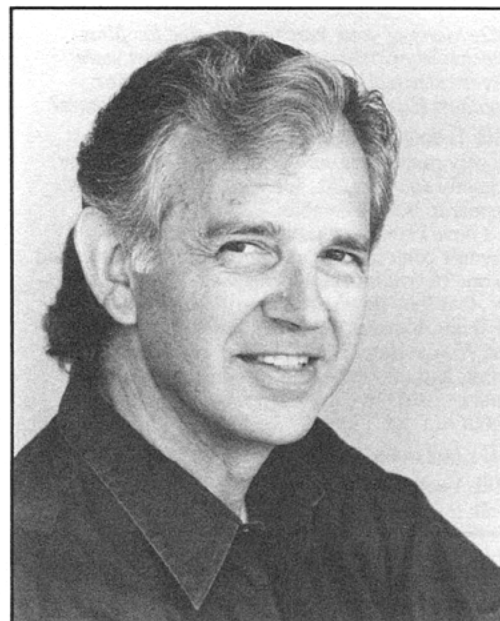
The tonal music in this score uses harmonic progressions which would not be at all out of place in England of the past. Broughton refers to this as a "sort of English Elgar style." This is most prevalent in the main character themes (see below). To further define the music's geography he uses some modal harmonies native in folk pieces of the region. We hear this harmonic style prominently when Watson and Holmes walk about town investigating while surrounded by street vendors. In *Fanfare*, Royal S. Brown referred to

this as "the kind of modal bounciness that seems to be the 'in' sound for costume dramas," and while I hesitate fully to agree, it does remind one of the types of songs we may, perhaps stereotypically, expect to hear these people singing.

Secondly, the British atmosphere is achieved through instrumental color. The orchestrations for both the tonal and atonal music are full of soloistic passages for woodwinds and brass (most notably flute, oboe and trumpet) and string tutti, all of which readily recall both British art and folk music. One may argue whether or not this reads too much into the score, but the fact is, as Broughton does all his own orchestrations and therefore has total control over the final result, it was probably intentional. Mark McKenzie and Don Nemitz are both listed as orchestrators, but as Broughton says, "Without saying anything against Mark or Don who are both really good at what they do, all my orchestrations—no matter whose name is on it—are always my orchestrations." [See *CinemaScore* #15 for an article on how Broughton works with McKenzie; CS is a now defunct film music publication from the '80s which puts FSM to shame, except it only came out once every couple of years. Issue #15 can be ordered from the publisher, Randall Larson, PO Box 23069, San Jose CA 95153-3069, \$8.95 U.S., \$17 Europe, \$20 rest of world. -LK]

As for the contemporary (atonal) music, since it cannot create this setting harmonically (as far as old England goes, that is) it accomplishes the task by utilizing the same kind of orchestral colors as the tonal music. However, this was not Broughton's conscious choice. He concedes that it occurred, but "that wasn't intentional. It may just sort have glommed on to me because it was a British picture and, you know, when you're doing these things, or at least when I do them, the style just sort of creeps into whatever you do. [On] *The Boy Who Could Fly*, which followed that, I went, intentionally, for a much airier kind of orchestration. I had a lot of divided strings; I kept the voicings high. The tune is much, well not much longer, but it's a much lighter kind of a tune. It just sort of floats, you know? Whereas [on] *Sherlock Holmes*, that theme was very straightforward. It's very pointed towards an end. It's much more aggressive. So all these scores will have material that really comes from the film. It's just a response to the film." So, even though Broughton may not have planned these colors in the contemporary music he does not deny their relationship to the film.

It is also interesting to note that the phrase shapes and contours throughout the film are consistent with the region. (Again, this includes the atonal music.) The melodic phrases are relatively short and often an entire theme will be a set of variations on a single motive. See, for example, the Holmes theme (ex. 1). The main motive is repeated almost verbatim in the first two phrases and is slightly more varied in the third. Think of the popular British folk tune "Danny Boy" (ex. 2). Here we also see two phrases begun with a similar musical hook; in both cases the pitch material is slightly altered the second time, but the source remains the same. Other than folk music, the music of Holst and, again, Elgar was probably influential as that is (generally speaking) the style of music we have come to associate with



Composer Bruce Broughton. He used to have a pretty cool beard.

middle to upper class English society.

Thematic Material

Broughton also brings a great deal of thematic material to his score. What immediately leaps out about the seven or so character themes he uses is the variation with which they are presented. With many scores we are given an original version of a theme, be it as a main title, its first presentation, or as a concert track on the album, but with *Young Sherlock Holmes* each variation seems to circle around the others without any one emerging as the unaltered form. Even the opening title music constantly shifts its themes around so that no interpretation prevails. This also serves the score well because the film moves at such a pace that themes are repeated often. With so many versions of each theme, none becomes tiresome. For example, Holmes's theme (ex. 1) appears in almost every scene Holmes is in, which is the vast majority of the film. The theme, however, manages never to become overused because of its endless variations. It is generally presented as a solo for trumpet, but often finds itself scored for woodwinds. It is altered in terms of harmony, rhythm and style as well. It is a "very boyish and very enthusiastic" theme, "almost like an English marching song," in the composer's words.

The secondary theme of the film is seen in ex. 3, as used in the main and end titles. This is what Broughton refers to as the "investigating theme." He says, "That was used whenever Holmes was looking around, whenever he's on the case." Again, this theme is generally presented as a solo, usually for piccolo or oboe. When used as Holmes's leitmotif, it is used interchangeably with ex. 1, but also serves as an underscore to Watson's actions. These two intertwining main themes can be seen as a musical representation of Holmes and Watson's partnership. In addition, the B section of this theme (ex. 4, also introduced in the main title) sees a bit of action throughout the score, also in constant variations.

The next theme, Elizabeth's motif (ex. 5), provides one of the most interesting stories associated with the score. This theme's beginning is similar to Holmes's in its pitch content; however, it was not a case of sloppy workmanship or carelessness. Rather, it is a purposeful relationship with a meaning behind it. Broughton says that one theme is "a variation of the other and, in a sense, she really was a variation of him. She was

like his feminine side. In a longer version of the movie before it was cut down, a lot of things in his character, his personality, were explained by the characters in the film. He gets his cap from the girl's uncle, he gets his coat from the teacher, and then he gets his pipe from Watson. But, he gets his deductive skills from his girlfriend. That's not clear in the picture, but that was definitely intended in the script—that she would do all this deductive reasoning and he would learn from it. And they would do things back and forth with each other—little tests so that he would have these abilities." Levinson noted that these themes were similar when Broughton played them for him. "[Levinson said] 'Well, it's basically the same tune isn't it?' and I said, 'Yeah, but they're so thickly wound with each other that it seems to be appropriate.' [And Levinson said] 'Ehhh, okay.'"

Ex. 6 is the *Carmina Burana*, Carl Orff-esque Rametep chant. When Broughton received the film the chanting cult members had already been filmed and it was up to him to work the chorus and orchestra around the pre-existing material. So, he took the on-screen chant ("El maltemal, tey han de brahn mobbit," which may or may not be an actual Egyptian text—Barry Levinson couldn't remember at the time), composed the theme using the lyrics

Rametep / Etare Homentep /
Etare Syristep / Etare Homentep /
Etare rame Rametep

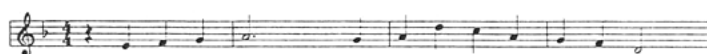
and re-recorded the entire piece. (The lyrics to the choral section "are nonsense syllables formed [by Broughton] from classical pseudo-Egyptian names.") The barbaric effect of the theme belies its complexity; it gets an unsettling rhythmic feel from its 7/4 meter and is often heard away from its choral presentation as a leitmotif in the score proper. Its appearances are usually as oboe solos scored in the high register of the instrument so as to capture the nasal, bell-like tones we often associate with middle-eastern music.

Ex. 7 is Waxflatter's theme. Waxflatter is Elizabeth's uncle, an eccentric old inventor, and his theme is properly quirky. This theme, however, serves as a great example of Broughton's versatility. He doesn't let its outright goofy quality inhibit its usage in the score. Waxflatter's theme is played during his death as a somber reminder of the man he was; it is presented here soloistically against a chordal background. Later in the film, Elizabeth, suffering from a hallucination, sees the dead Waxflatter try to bury her alive. Here his theme is presented rhythmically unaltered, but played in tone clusters.

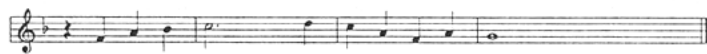
Ex. 8 is a short motif on which the "Final Duel" music is based. This scene, the climax of the film, was scored in what Broughton describes as "one long day." The entire cue is based on this theme and its variations, with Holmes's themes (ex. 1 and 3) interjected at appropriate spots. The "Final Duel" theme is a quickly moving motive usually scored for violins. It weaves its way through the fabric of the cue, used both at the forefront of the music's texture and as an accompanying figure to more prominent brass lines. Its minor mode and accentuated downbeats give it a kind of tromping, swashbuckling sound which well suits the fatal fencing match



Ex. 1. Holmes Theme



Ex. 2. "Danny Boy," Traditional



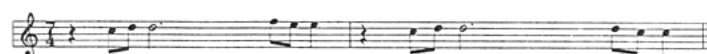
Ex. 3. Investigating Theme (in Main and End Titles)



Ex. 4. Investigating Theme, B Section



Ex. 5. Elizabeth's Theme



Ex. 6. Rametep Chant



Ex. 7. Waxflatter's Theme



Ex. 8. Final Duel Motif

Ex. 1, 3-8 from Bruce Broughton's *Young Sherlock Holmes*, ©1985 Paramount Pictures Corp. and Amblin Entertainment, Inc., transcribed by author, probably used within fair use statutes. Ex. 2 public domain (I guess).

MUSICAL EXAMPLES!

A few minor themes appear briefly in the film as well. There is a character theme on clarinet for the mysterious cloaked figure, and a motif from the first hallucination in the opening of the film reappears during the temple fire near the end. In the case of the hallucination/fire motif, however, no thematic connection is implied. The temple fire scene was the only one which Barry Levinson asked Broughton to re-score so that the scene played bigger and, as Broughton says, "it was *come sopra* [an Italian musical term meaning 'as above']. I was just struggling for material. So, I knew that there was a cue that I had done before that I knew would fit the situation. So, it's just a matter of using the same music."

Each theme is put through many wonderful variations, from mode to texture to phrase length and so on, always with great sensitivity to the particular scene's needs. This is one of the great strengths of the score. Broughton says of his tunes, "Wherever these themes come from, who knows?... In all these themes I try and figure out what the essential theme or character feels like—if I can grab a basic essence to it. Like whether it's adventure, whether it's exhilarating, whether it's sad, depressed, whether it's romantic, whether it's sustained, whether it's quickly moving. Whatever it is I get the character of the music from the actor's character, or from the situation and then I try and hold that feeling and bounce notes. Either a tune comes up, or I just bounce notes around trying to keep that feeling... sometimes I get started on things knowing that I can't come up with a better theme, and I have to really work [laughs] to be able to make sure it does all the things that it's supposed to do. There are certain ways I can harmonize it, certain instruments I can put it with, certain instruments that I avoid.

Sometimes the material works easily and sometimes you really have to work it... the music is always a response to the movie."

General Comments

The score from this film, along with the score to *Silverado*, are two of Broughton's most popular works. They are his most requested at performances and he has traveled to such far-off places as Belgium to conduct them. However, he didn't feel nearly so confident when he was composing *Sherlock*. "I didn't have any fun at all writing it. I was depressed the whole time. And I thought for sure I had a big pile of ca-ca when I finished. I was so tired; it was four and a half weeks, I guess, to do the whole thing and it was a killer job. And I got on the plane pretty sure that this was the end of the career. I really was not expecting anything at all. And we played the first cue and I turned to the music editor and said, 'I guess it won't be so bad!' [laughs]." His attitude quickly changed as the recording sessions went on. "...I was really happy to do it. I mean it was really enjoyable. I had the greatest time recording it, and the guys I worked with were terrific: Barry [Levinson] and Mark Johnson and Spielberg loved the score, he thought it was just terrific. And it was just a real big kick in the pants."

Throughout the movie the music perfectly catches the mood of each scene. When Holmes solves the "crime" as perpetrated by his classmates we hear a jaunty English

march; when Watson hallucinates that he is being attacked by French pastries Broughton shows his *Tiny Toons* self with bubbling bassoons and whole tone scales; in the cemetery scenes we hear a stark, atonal violin solo and passages where the basses and cellos improvise on given notes—influenced by Broughton's study of Penderecki's scores; and when Waxflatter launches his flying machine for the first time we hear an exhilarating brass flourish. So, not only do the compositional styles differ as far as tonal versus atonal, but the different instrumental combinations available in the "average" sized orchestra (the Sinfonia of London) are used to their fullest advantage. The combinations of different sounds are well balanced; we get just enough of each style to keep our attention in a film that is heavily scored throughout.

This balance was not just a coincidence. Broughton says, "I remember that it was a very complex and very well structured score. Having said that: I don't structure things like Alex North, [who] used to put three-by-five cards all over the place and mark the scenes out. I don't do that. I really just go from the beginning of the movie and work to the end not knowing what I'm going to do next."

The score also catches the action of the film without blatant Mickey Mousing and even the motion-catching passages are so woven into the fabric of each cue that they work almost subliminally. Take, for example, the "Final Duel." When listened to away from the film, only at the end of the battling music can one tell exactly what's happening on screen (the throbbing bass line and tam-tam illustrate that the duel has ended in a death). However, when heard with the

film it is obvious in each phrase which piece of music highlights which motion, but the cue is written so that the passages don't annoyingly stick out amongst periods of inactivity. All this from a cue written in a day!

As noted in the beginning of this analysis, *Young Sherlock Holmes* did little business at the box office. This has caused the score to be wrongfully snubbed. Royal S. Brown's *Fanfare* review was all of seven lines long (listed under "Briefly Noted") with such usual Brown inaccuracies as "less than subtle allusions to Stravinsky... and

Prokofiev." Broughton has listed this as one of his own favorite scores and says, "You know, you work on something and say, 'Gee, I really like this movie; I hope it does well,' and then nobody goes to see it and then it's, 'What a drag.' And the bottom line is, your scores only become well known if people see the movie. You can do the greatest score in the world to a movie nobody sees, and your score just sits there along with the film." Only recently, through video and cable, has the score received attention.

Broughton says that he'd like to get a CD out

some time, since the album was released by MCA only on LP and cassette, but "don't hold your breath for it!" This is really too bad. It's a prime example of a great score that would receive much more attention if more people were exposed to it.

Doug Adams would like to thank Greg Wood for the music preparation, Lukas Kendall for setting this whole thing up, and Bruce Broughton for his time and incredible memory. Doug can be reached at 18624 Marshfield, Homewood IL 60430; E-mail: jadams@ux4.cso.uiuc.edu.

GOLDSMITH IN THE GLASS CITY

(HOOBOY...) by JEFF BOND

On Saturday, March 11, I was fortunate to attend Jerry Goldsmith's pops concert with the Toledo Symphony at the Stranahan Theater in the Masonic Auditorium. Goldsmith opened the show in traditional manner by playing the only music of his that the majority of the audience would be familiar with: the *Star Trek: The Motion Picture* theme with the Klingon section from *Star Trek V* incorporated. His Motion Picture Medley (*The Sand Pebbles*, *Chinatown*, *A Patch of Blue*, *Poltgeist*, *Papillon*, *Wind and the Lion*) followed, with the theme from *Sleeping with the Enemy*, The Strong Men suite (music from *Rambo/First Blood* and the *Total Recall* main title) and the theme from *Basic Instinct* next. New to Goldsmith's concert repertoire was the opening theme to *Rudy*, which he incorporated into the beginning of his lengthy *Hoosiers* suite.

After a brief intermission, Goldsmith resumed the concert with the love theme from *Forever Young* and a suite from *Gremlins 2: The New Batch*, which he seems to include because it allows him to recount his brush with acting in Joe Dante's second *Gremlins* movie. His performance of his single line from the film ("What's that—a rat!?!") got a round of applause. Another addition to the Goldsmith concert oeuvre was an interesting suite from *The Shadow* which opened with the heavily percussive, Easternized theme for the Shadow's "dark side" before segueing into the familiar title theme. Goldsmith dedicated a performance of the end theme to *Lionheart* to his frequent collaborator, the late Franklin Schaffner. He sheepishly admitted before leading the orchestra in performance of his TV Suite (*The Man from UNCLE*, *Dr. Kildare*, *Room 222*, *The Waltons* and *Barnaby Jones*) that most of the themes in the suite were to programs long since disappeared from the airwaves. He talked briefly about actor Sean Connery before conducting the theme from *The Russia House*; he claimed that at the premiere of the film Connery walked up to Goldsmith and said, "I want your hair!" Connery's next movie was *Medicine Man*; draw your own conclusions. Goldsmith finished the concert with his rousing *Generals* suite that opens with the *MacArthur* theme and finishes off with *Patton*, surely one of his most unforgettable works. Goldsmith noted that *Patton* was nominated for 11 Academy Awards and won 10—for everything but the music.

After receiving an impressive ovation, Goldsmith took the podium for an encore, debuting his *Star Trek: Voyager* theme for an appreciative crowd.

I've been lucky enough to see two Goldsmith concerts; the first was by the Detroit Symphony. It may be unfair to compare performing groups, but I found the Toledo Symphony's performance disappointing, with numerous missteps in the brass sections and an overall thin sound that didn't serve Goldsmith's arrangements well. I spoke

to first violinist Thomas Seiberg, with the Toledo Symphony for 18 years, about preparation for the concert; he indicated that there were two rehearsals, one held the previous evening and one the afternoon before the concert. Seiberg assured me that both he and other members of the orchestra enjoyed the pops concerts and found Goldsmith easygoing and fun to work with. When I asked him if film composers and other pops performers were viewed with any less regard by members of the orchestra, Seiberg said that this was a problem "only if the guy thinks he's another Mozart; that hasn't been the case with anyone we've worked with." Seiberg stated the average number of rehearsals for a classical concert is around five, but guest composers' limited availability for the pops concerts was a consideration here, although sometimes the musicians will have rehearsals with their regular conductor before the guest conductor arrives. Seiberg did note that although "many of [Goldsmith's] pieces were quite old, he kept tinkering with them and made several changes during the rehearsals to make them sound better. That's what happens when you have the composer at the podium."

Goldsmith was asked by several fans backstage why he didn't perform this piece from *Bad Girls* or that one from *Star Trek: The Motion Picture*, and his response, although he was never able to finish it, was enlightening, something to the effect that "they don't want stuff like that..." Not to put too fine a point on it, but there was a lot of blue hair at this gathering and Goldsmith's choices and often his arrangements seemed calculated to lull those in their Golden Years into a warm sense of security. It's interesting to note the apparent differences in Goldsmith's repertoire for concerts in Europe, which have featured performances of such decidedly un-pops-like fare as *The Omen*, *The Blue Max* and *The Wild Rovers*; it would seem people are more familiar with and appreciative of Goldsmith's work overseas than in his native country.

The composer signed autographs for a line of about 30 people backstage while Toledo Symphony Managing Director Robert Bell lurked impatiently, at one point urging Goldsmith to wrap things up so they could clear everybody out (a suggestion the composer blithely ignored). One gentleman clutching a *Basic Instinct* CD chided Goldsmith for omitting his politically incorrect joke from past concerts and interviews about how scoring *Basic Instinct* had made him feel like "a gynecologist after a hard day at the office," and suggested to Goldsmith that he was certain many children had been conceived to the sound of his music—which immediately conjured up visions of orgiastic activity to the tune of "Ave Satani." I asked Goldsmith if he had any plans to record Alex North's *Spartacus* music now that he'd done *2001* and *A Streetcar Named Desire*, and he said it depended on his schedule, *Streetcar* having been the result of an unforeseen

free weekend. When I asked him if he thought he'd ever record any of his concert works like *Music for Orchestra*, he winced and said, "Nobody would pay for that..." I assured him I'd finance the whole thing, and a deal was struck. Just kidding. Goldsmith actually seemed to reconsider after somebody expressed interest in the idea, and left it at a, "Well, maybe someday..." One of the amusing things about the autograph signing was that half the people in line seemed to have copies of the Tribute CD from his 1993 SPFM award dinner ("They only made a few hundred of these things," Goldsmith whined. "I mean, if there's this many here...")—one tactful soul announced that the discs were now being sold, which earned him a baleful glare. Another magic moment occurred when somebody thrust a bootleg LP of *Breakheart Pass* at Goldsmith, which he politely but firmly refused to sign. Goldsmith's interest seemed sparked when he noticed the album had been pressed in Japan, and he asked about the sound quality.

All in all, Goldsmith seemed quite at ease with the parade of well-wishers, talking affably with each of them and even remembering someone who had attended a previous concert. Goldsmith has these things down to a science; in fact he's repeated some of his anecdotes and jokes so often before pieces that he seemed to lose sight of the punchline a couple of times. He fully succeeded in his aim, expressed early in the evening, to demystify the concert atmosphere and create a more relaxed and fun environment for attendees.

Dave: Jeff, there's more to this story, isn't there? (hands Bond some Writer's Embellishment notecards)

Jeff: Yes Dave, there is. (hastily thumbs through cards) "Lulled into a false sense of security by Jerry's easygoing demeanor, we thrust our own bootlegs of *The Illustrated Man* and *City of Fear* into his hands for an autograph. Goldsmith's already abnormally ruddy complexion darkened to an awful crimson as he seized the offending CDs and shattered them with the strength of ten men.

"BOOTLEGGERS MUST DIE!!" he howled in a voice that sounded somewhat like the processed animal sounds in *The Mephisto Waltz*. As the terrified crowd fled for the exits, Goldsmith's body doubled in size, bursting the seams of his conductor's tuxedo as he proceeded to reduce the Masonic Center to rubble like some white-haired Incredible Hulk. It was an awesome spectacle, and a further reminder that man should not dabble in God's domain.

Cover Photo: "Better hurry, my plastic smile is fading fast." Jerry Goldsmith and Jeff Bond pause for a goofy snapshot by Karen Sternberg, seconds before Goldsmith was hustled out the escape hatch. Jeff's buddy Roarke told Goldsmith he wanted to be a film director and collaborate with him someday. Later, after Roarke was snapping his third attempt at a photo without activating a flash, Goldsmith cracked, "If you're going to be a film director you'd better figure out how to use a camera." A true personality revealed!

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COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

\$ PRICE GUIDE UPDATE \$

Two months ago you may have seen a notice in the news section of this magazine announcing the upcoming publication of the first CD price guide dealing exclusively with motion picture soundtracks. CD price guides to date have generally ignored our entire field of collecting, much the same as LP price guides did prior to Osborne's first edition soundtrack guide in 1981.

I am pleased to report that **U.S. Soundtracks on Compact Disc: The First Ten Years 1985-1994** will be published by the end of '95. The initial phase of production, listing over 1,000 titles, was completed on March 31. Review of the primary listings is now well underway by experienced dealers and collectors chosen on the basis of knowledge and geographic location. The book will be published in conjunction with FSM.

Authored by myself, the book attempts to list every film score available on CD since the format began in the mid-1980s. It is written by a film music enthusiast for a film music enthusiast without inclusion of rock-oriented soundtracks. It will also include a section on significant film music compilations. Highly sought after promotional CDs appear throughout the listings as well, attempting to document accurately this exciting but frustrating area of the hobby.

The secondary market for soundtrack CDs developed in the early 1990s when many popular releases began to disappear from manufacturers' catalogs. These early discs soared to legendary status among collectors and include *The Witches of Eastwick*, *Batteries Not Included*, *Octopussy* and *Cocoon*. Curiously, *Film Score Monthly* was launched about the same time, providing for the first time a regular forum for buying, trading and selling. Suddenly, fans scattered throughout the

country (and world) became aware of each other and began to communicate with both dealers and other collectors on a regular basis.

The publication of such a guide brings with it both good and bad news. Collectors will now have a readily available reference work. Unfortunately, so will dealers outside the hobby, who to date have been unaware of the lofty value of some soundtrack CDs. Gone will be the days of \$8-10 prices for the rare discs. (The collector in me cringes at this thought and hereby officially apologizes for this unavoidable secondary effect.) If you have been thinking of buying any of those minimally priced CDs at your local used CD store, do so in the next few months. [Actually, this probably applies only to dealers attuned to secondary markets. Regular stores which just happen to have rare CDs in their cut-out bins probably aren't up on price guides. -LK]

The soundtrack CDs with the highest values to date are releases from 1985-87 which quickly went out-of-print and haven't been reissued (i.e. *Octopussy* and *Cocoon*); promotional CDs which began to appear in 1992 (*Hocus Pocus*, *SPFM Goldsmith Tribute*); Varèse Sarabande CD Club and Masters Film Music issues (*Vibes*, *Cherry 2000*); elaborately produced CDs (*The Big Country*, Herrmann 4CD compilation); and CDs by the new generation of composers whose careers have developed since 1985 (Broughton, Doyle, Homer, Poledouris and others).

As in most productions of soundtrack CDs themselves for collectors, this will be a limited project. If you are interested in obtaining a copy of the soundtrack CD price guide, we must hear from you now! Please forward your name and address to me if you have not already done so. You are under no obligation to purchase the book but will receive information when it becomes available. Publication is anticipated in fall 1995 if all goes well. Thank you for your interest and encouragement to date. Thanks also to the reviewers who are busy at work as I write this.

RECENT RELEASES

Soundtrack albums from the "EEC" continue to be highly variable and collectors *must* exercise caution when purchasing. Quality ranges from the abominable (*General with the Cockeyed ID*) to the extraordinary (*Helen of Troy*, *Land of the Pharaohs*). Unfortunately, without a listen, it is impossible to predict what you'll get. Ask your dealer before purchasing about the sound—they are as frustrated as the consumers!

Thanks to Didier Deutsch and the folks at Sony for the recent superb re-releases. A personal thank you goes out for *Music from Hollywood*, the historic recording of composers conducting their own scores. Thanks for listening.

In defense of Sony's *Alamo* CD, please temper your disappointment, folks. It appears every effort was made to locate the best available sources for the new cues, despite annoying dialogue and sound effects. The new choral tracks were of good quality. Methinks we are all a bit spoiled.

Mentioned in the reviews over a year ago was a release entitled *Space Center Houston*. These discs are in limited supply but still available and contain the background orchestral scores to two documentaries composed by David Spear and performed by the Munich Philharmonic. They may be ordered by calling 1-800-SHOP-SCH. Price is \$12.99 plus postage. Going, going....

And finally, although it took me over two months to locate, I encourage everyone to pick up keyboardist Michael Lang's tribute to Henry Mancini, *The Days of Wine and Roses* (VSD-5530). This is a relaxing jazz album with piano and jazz trio variations for 12 of Mancini's best themes. Look under "jazz" at your local store or request it from the soundtrack outlets.

Placing permanent values on your prized soundtrack CDs, Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

SOUNDTRACK ALBUM ODDITIES: PART VI D - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between soundtrack LPs and CDs, and oh boy, have there been a few. Send any updates to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

Alfred the Great: Raymond Leppard's score to this 1969 film about the only English king ever to be called "the Great" was released on a now quite rare British LP (MGM CS 8112) with 14 bands. In 1994 a bootleg CD was released on the German Wessex label (6954) with only 13 tracks. The first cut on the LP is "Main Title" (1:58) which is not found on the CD; however, this music is found on the CD in the "End Title" (2:56) which does not appear on the LP. The CD also has two extra cues ("Prologue" [1:10] and "Ordination" [1:53]) which are combined with "Invasion of the Vikings" (2:08) to create the first cut. The LP contains a band not on the CD titled "First Quarrel" (2:12); also, the selection titled "A Night in the Forest" is longer on the LP (2:32 vs. 2:04). The CD adds a 2:24 track from *Lord of the Flies*, also by Leppard, which has nothing to do with *Alfred the Great*.

Cleopatra: This Joseph L. Mankiewicz Roman spectacle was scored by Alex North. The music was released in the U.S. on LP (20th Century Fox FXG/SXG 5008) in 1963 with a gatefold cover and 14 selections. In 1983 a very limited LP pressing (AA-102) of 50 copies was released in Europe with 17 bands, 13 of them previously unreleased. In 1994 the German Tsunami label released a 2,222 copy "limited edition" CD (TSU-1111) with 24 tracks. This CD incorporates the original LP as well as 10 of the 13 additional selections on the limited pressing LP. Missing are "Caesar to Egypt" (0:52), "Epilogue" (2:20) and "Antony and Cleopatra (Exit Music)" (2:20).

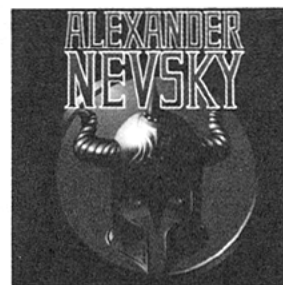
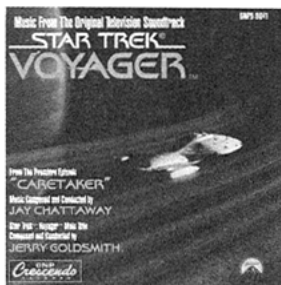
Conan the Barbarian: Basil Poledouris's score to this 1982 "sword and sorcery" epic was released on a U.S. MCA LP (MCA 6108) and reissue (1566). Two CDs came out in 1992; the U.S. Varèse Sarabande disc (VSD-5390) contains some 20 minutes of additional music. The extra tracks are: "The Leaving" (2:54), "Mountain of Power/Procession" (3:21), "The Tree of Woe" (3:31), "Recovery" (2:11), "The Kitchen" (2:02) and "Death of Rexor" (5:34). The French Milan CD (11126-2) does not have this extra music but includes the "Prologue" (1:03) spoken by Mako as found on the Italian (RCA BL 31637) and French (RCA PL 37666) LPs only.

...Correva l'anno di grazia 1870: This Alfredo Giannetti film starring Anna Magnani was first released in theaters and later on TV as *Tre donne*. In 1973 three selections were released on an Italian themes album (CAM CML 024). In 1984, 9 other selections were released on part of a U.S. LP (Cerberus CEM-S 0117). In 1992 CAM released a CD (CSE 099) with 10 tracks. However, only 6 are the same as on the Cerberus album, and none of the CAM LP selections appear on the CD.

Critters: David Newman's score to this horror flick was released in 1986 in the U.S. on a Restless LP (72154-1) with 18 score cuts and one song. The CD (Intrada MAF 7044D) does not contain the song, "Power of the Night" (4:19) nor two other tracks: "Locked in the House" (0:54) and "Family's Theme" (1:05). However, the "Main Title" track is longer on the CD (6:46 vs. 3:21); also, the "Bounty Hunters" and "Critters Get Steve" cues are combined into one track on the disc.

Death Before Dishonor: Brian May's score to this military drama first appeared on a U.S. Varèse Sarabande LP (STV 81310) with 18 bands. The CD on the Belgian Prometheus label (PCD 118) has 19 tracks; part of the first track and three others were previously unreleased: "Dawn Raid" (1:40), "Funeral for a Marine" (1:29), "The Market Place" (1:13) and "The Road to Baghdad" (1:50). Also, the final track titled "Finale/End Title" is 45 seconds longer than its LP counterpart ("End Titles") (3:30 vs. 2:45). The tracks titled "Kidnapping the Colonel/Brutal Beating" and "Ambush/Weapons Truck Chase" were each separated on the LP.

Death Rides a Horse: Four cuts from this Ennio Morricone western score were released on LPs in several European countries, part of a compilation titled *Western Themes Italian Style*. The U.K. LP was Sunset SLS 50248 and had "Death Rides a Horse (Main Title)" (1:20), "Ride into Freedom" (3:16), "Imminent Trouble" (2:53) and "A Million Dollars" (1:57). The CD with the "reissue" of this score is also a compilation. However, its 8 tracks are different from the 4 on the LP. They are: "A Man and a Whistle" (3:20), "Anger and Sorrow" (2:54), "Alone in the Night" (3:24), "Mystic and Severe" (3:04), "Monody for Guitar" (2:36), "Guitar Nocturne" (2:48), "Ghost" (0:44) and "Death Rides a Horse" (vocal by Raoul, 3:20).



SCORE

SOUNDTRACK CD REVIEWS

Reviews of more new CDs... collect them all?

Star Trek: Voyager • JAY CHATTAWAY, JERRY GOLDSMITH. GNP/Crescendo GNPD-8041. 13 tracks - 46:22 • Finally, a CD of new *Star Trek* music I'm not ashamed to play at full volume. Goldsmith's soaring, majestic title theme is a reflective re-take on the *Star Trek* mythos in marked contrast to his strident *Star Trek: The Motion Picture* march. There's a quixotic feel to the muted brass-and-timpani opening that perfectly complements the Voyager's desperate journey (in a title sequence that qualifies as a motion picture unto itself). Note that Goldsmith gets his credit up front at the beginning of each episode, maybe as payback for having had his TMP march absconded with by *The Next Generation*'s producers for seven years.

Coming on the heels of the gorgeous title theme, Jay Chattaway's score for the series' two-hour pilot understandably pales a bit, but there's still a kick to the brassy action sequences, and Chattaway wisely incorporates Goldsmith's highly functional melody whenever possible; there's also an inspiring and subtle quote of the old Alexander Courage fanfare at the episode's denouement as Janeway gives a pep talk to her troops at the beginning of their long journey home. As always, the CD reveals volumes that are muffled by the TV airing's sound mix, including a scary synthetic choral opening, but Chattaway is still writing in a melodic straitjacket; everything seems to be in the same key he always used on *The Next Generation*, although there's a modicum of rhythmic invention and power lacking in most of those scores. The best cue is "Set Course for Home," which consists almost entirely of variations on Goldsmith's and Courage's themes. Recent episodes haven't been any more interesting than this, musically, which indicates more bland pudding to come. Packaging includes well-chosen but blurry images from *Voyager*'s title sequence, and an unexpected bonus is composer Jay Chattaway's autobiography. **3** -Jeff Bond

Little Women • THOMAS NEWMAN. Sony Classical SK 66922. 13 tracks - 37:12 • Right from the opening bars this disc got under my skin with its diverse style. Unlike many other period film scores, Newman's music only grazes the Coplandesque harmonies equated with that "Americana" sound. Other influences can be found in tracks such as "The Telegram" which contains a suggestion of Ives-like polytonality, while several other cuts encompass the simple modality of Vaughan Williams. However, Newman hasn't pillaged from the aforementioned, but rather has taken their styles and molded them into a strikingly original score. The biggest surprise is the care that has gone into creating music reflective of the femininity of the story's characters without ever lowering it to the clichés normally found in films focused on women. One has but to listen to "Orchard House/Main Title" to hear this delicate balance; latent beauty represented by glockenspiel and tremolo strings contrasted with the passionate ambition of heraldic brass. All the tracks contain a high degree of musicality, whether in the pizzicato antics of "Snowplay" or the evocative string melody in "Spring"; even the period salon pieces fit in nicely. Newman could have used the standard syrupy harmonic progressions for this score but that would have ruined the integrity of the film itself, and dissolved this soundtrack into another mushy John Barryish mess. It is to his credit and our fortune that he did not. **4** -David Coscina

Dolores Claiborne • DANNY ELFMAN. Varèse Sarabande VSD-5602. 9 tracks - 30:06 • If anyone expected another *Misery* by re-teaming Stephen King with that film's Oscar-winning actress, Kathy Bates, they'd be wrong. *Dolores Claiborne* is even better, an engrossing character study about a Maine housekeeper (Bates) accused of murdering her bedridden employer—20 years after the "accidental" death of her drunken, abusive husband (David Strathairn, in a chilling performance) during a total eclipse of the sun. Elfman's haunting, string-laden main theme (reminiscent but not derivative of Patrick Doyle's *Dead Again*) perfectly encapsulates Dolores's quiet anger at the accusation, and her relationship with her famous journalist daughter, Selina (Jennifer Jason Leigh), who returns to her hometown to defend her mother. Several tracks ("Flashback," "Sad Room") feature elegiac string solos, while others brutally underscore Dolores's clashes with her husband using frantic piano and racing strings, broken up with *Psycho*-esque violin riffs. Elfman also uses an ethereal female choir for the climactic "Eclipse," reprising it for the "End Credits." This is a solid, engrossing work marred only by a paltry running time and its "running together" of certain tracks, such as "Eclipse" and "Finale" (which I also noticed in Varèse's *The Stand*). Packaging is bare bones (although I do like the new black CD format—neat!). **4** -Robert Knaus

Outbreak • JAMES NEWTON HOWARD. Varèse Sarabande VSD-5599. 12 tracks - 30:44 • This is an exciting score, although as expected some passages resemble Howard's earlier music to *The Fugitive* (compare *Outbreak*'s "Main Titles" with "Sykes Apt"). Though the action cues likewise resemble *The Fugitive*, *Outbreak* is much brassier and more exciting. Synthesizers can be heard throughout, mostly as percussion; strings are mostly relied upon to carry the main themes (really just motifs), and the brass provide exciting passages as well. African choral influences (arranged by Lebo M.) are heard in many tracks, though they don't add much. Howard also writes a love theme for main characters Sam (Dustin Hoffman) and Robbie (Rene Russo), heard appropriately in "Robbie's Bedside"; this is nice, featuring acoustic guitar, strings and piano, but much like other Howard love themes (i.e. in *Dave* and *Junior*). The music is good both in and out of the movie; if you like *The Fugitive*, you'll like this, maybe even a little better. Best parts are the heavy brass in the action cues; best track is "A Little Resistance." (The CD itself is red and yellow, a surprising departure from Varèse's traditional black and silver.) **3** -Jason Foster

seaQuest DSV • JOHN DEBNEY. Varèse Sarabande VSD-5565. 14 tracks - 29:52 • Is this show even on anymore? I had high hopes for Spielberg's futuristic submarine series, since my favorite program as a kid was *Voyage to the Bottom of the Sea*. Despite dazzling art direction, *seaQuest* never made the grade either dramatically or as adventure, and this year's ghastly *Baywatch*-style retooling has only made matters worse. By far the best thing has been John Debney's reliable scoring. I've never been a big fan of his Emmy-winning title theme, a lackluster Williams *cum* Korngold *Sea Hawk* thing more suited to a show about British galleons than a deep-diving monster sub. Clearly, Spielberg and company wanted the familiar John Williams epic sound, and Debney achieved a reasonable facsimile on a regular basis (as did Don Davis in subsequent epi-

sodes). Varèse's typically brief album is surprisingly entertaining, proving that TV music can have pacing, texture and melody without sounding old-fashioned or overbearing; Rick Berman, take note. The CD opens with the title fanfare and then moves into the not-at-all-pretentiously-titled pilot episode, "To Be or Not to Be," a rousing mix of martial fanfares and pumping, busy rhythmic material inspired by Williams's *Superman*. The ghost story "Knight of Shadows" features some evocative, creepy dissonance, and "Such Great Patience" demonstrates Debney's Herrmannesque sense of wonder for the seaQuest's encounter with a giant alien spaceship. That's four hours of programming packed into 30 minutes, but there's a pleasing balance of action, drama and undersea mystery that should leave the listener hungry for more (don't hold your breath). Ironically for this particular release, Varèse's sound mix is on the shallow side. **3** -Jeff Bond

Blood & Thunder: Parades, Processionals and Attacks from Hollywood's Most Epic Films. Varèse Sarabande VSD-5561. 10 tracks - 39:15 • Cliff Eidelman gets another chance to show his orchestral gusto by conducting this sampling of what truly epic film music sounds like (i.e. not like *Legends of the Fall*). The eight represented scores are aggressively yet warmly performed by the Seattle Symphony Orchestra, highlights being extended suites from Elmer Bernstein's *The Ten Commandments* (7:28) and Alex North's *Cleopatra* (9:56)—can we hope this is a prelude to Varèse recording the other 60 or so listenable minutes?). The three *Cleopatra* cues give an overview of that film's main thematic material, and the orchestra nicely captures North's instrumental color. The *Commandments* suite, arranged by Christopher Palmer (to whom the disc is dedicated), is a satisfying introduction to one of Bernstein's greatest achievements.

There is the usual problem of brevity—most tracks run under four minutes—but the general avoidance of "the usual themes" is a plus (Bronislau Kaper's *Mutiny on the Bounty* Overture and Franz Waxman's "Ride of the Cossacks" from *Taras Bulba* are included). The only "usual themes" are probably "Conquest" from Alfred Newman's *Captain from Castile* and Bernard Herrmann's ubiquitous *North by Northwest* Overture, and even they are presented in fine form. It's in the attractive packaging that Varèse outdoes itself, including a picture disc (!) of Matthew Peak's cover art. Let's hope that this album gets noticed by non-collectors and leaves them wanting more of this highly hummable epic music. (Note: The first pressing of discs has a tracking error—the cuts begin a half second before the 0:00 mark. Varèse will replace any defective copies mailed to them.) **3 1/2** -Christopher Walsh

April, 1995: Collectors worldwide drop everything to revel in the fact that Varèse Sarabande has changed its format and now uses different colors on the discs!

New Cinema Italiano. Vivi Musica VCDs 7004. 17 tracks - 50:51 • This collection represents Italian films from 1982 to 1994, music by Giancarlo Bigazzi, Umberto Smaila, Luis Bacalov, Oscar Prudente, Stelvio Cipriano, Manuel De Sica and G. Nuti. The world presence of American pop forms and electronic synths completely saturates most of this disc. Despite the electronic pop approach, cut one displays a peaceful melody salvaged by an acoustic guitar. Composer Giancarlo Bigazzi's sense of neo-romanticism also pays a stylistic homage to Morricone's use of harmony and pathos. On a lesser note, "Crack," by Oscar Prudente, sounds like the last swallow of beer from a Burt Reynolds *Smokey and the Bandit* score or "sour pop" with the essential Italian harmonica. This CD is an interesting document on the effect of electronic pop on film scores from the last ten years. For those expecting a continuation of the lush symphonic scores of Morricone: stay away. **2 1/2** -Bradley Parker-Sparrow

Un Esercito di 5 uomini/Extrasensorial (Five Man Army, 1970/The Link, Blood Link, 1982) • ENNIO MORRICONE. Duse CDE 76. 16 tracks - 59:23 • Memory fails me where I read this, but at some point someone commented that Barry's *You Only Live Twice* would be good to use, in an academic setting, as an example of how to construct a score. *Five Man Army* is such a textbook case. The title track is a boisterous backdrop to adventure; there is, however, humor imposed by Ennio's inevitable attestations for the western: whistles, grunts, squeals. They seem tacked on; not that they ruin the cue, but merely alter its impression. It seems as though Morricone was working at jacking up any comedic element the film might have had. This appears to have been an occasional source of conflict between him and Sergio Leone. There are tales of Morricone showing up with tunes a tad too farcical, causing Sergio to bellow, "What's this shit?" The second track, "Muerte donde vas?" (and the rest of the score) has been drafted stone-straight. To the ear, "Muerte" represents the solemn solo parade of a proud torreador. "Una Corsa disperato" then showcases Morricone impressively working with a difficult palette. The piece is non-melodic and therefore drawn fully of raw textures and momentum (tightly controlled); percussion, strings and chorus race forward until the percussion suddenly fall silent. Immediately the brass and strings seize upon this pause, and use it to up the ante for the cue's furious final stretch. This concluding rush, a feverish stampede, ends quite unexpectedly on a major chord. As Malcolm Rayment said of Penderecki's identical turn for "Polymorphia," the effect is almost surrealist.

Extrasensorial was a delicious splash of warmth in the winter. I had grown to assume Morricone would handle all psychological thrillers in a like manner; it seemed he had used them as excuses to cater to his fascination for experimentation and with the avant garde (*Cat O' Nine Tails*). As a complete about-face, this is built out of three engaging and melodic works. The most endearing is "Through His Eyes," a tender drift through blissful domesticity similar to the theme for *L'Immoralita*, another lovely Satie-like composition. The other two, "Macabre Walzer" and "The Link," evoke impressions of thoughtful and worthy human investment, emotional intimacies and subtleties such as the day-to-day maneuverings necessary to keep a mature and complex relationship afloat—music for a marriage. "Macabre Walzer," a true waltz, is permeated with a scent of mystery. Track 12, "Video Telepathy," has much the flavor of *Copkiller* and *Rampage*, making clear that more aggressive rock-oriented percussive elements signify hard-case movie cops. It takes until the last track, "Mirror," for this "book to match its cover." With poster art of a shadowy slasher leaning over a naked woman (dead or sleeping), it's forgivable if a collector (blush) were to have anticipated a chip off the old Argento. As it turned out, I am grateful to have been misguided. A fine disc from the DeGimimis (Duse is a sub-label of Beat), who, by the way, have just released a *legitimate*, superior and \$180 cheaper disc of *Il Grande silenzio*. If anyone out there bought the \$200 boot, God bless you, you moron! 3½ • John Bender

Patton/A Patch of Blue (1970/1965) • JERRY GOLDSMITH. Tsunami TCI 0606. 18 tracks - 60:46 • *Patton* has rated in the top five of soundtracks wanted on CD even among non-Goldsmith-obsessed buyers, so it's a continual mystery why Polygram hasn't issued their own version (George C. Scott probably won't allow his image to be printed on the CD cover). As it happens, the job of getting this legendary score on CD has fallen to, irony of ironies, those miserable Hun bastards, the Germans. Somewhere George Patton is swearing a blue streak. Goldsmith junkies excited by the promise of "extra Patton music" should beware: the "new music" is just the end title march from the laser-disc and a similar, extended version ("Patton March") from its intermission. The rest of the *Patton* music is just 20th Century Fox's old LP re-recording, including Scott's memorable opening and closing speeches. Goldsmith ditched a lot of the original score's spare sound and eerie evocations of deserted battlefields for this more conventional version, deleting several terrific moments that would have made it a more rewarding (and still short) album. As it is, there are a few too many renditions of Goldsmith's admittedly brilliant Patton march, and the addition of two new ones doesn't help. It's great finally to have this on CD, however, and Tsunami's usually rotten sound shows surprising depth, with no signs of having been lifted from an LP.

What *A Patch of Blue* has to do with *Patton* is beyond me, except for the fact that they were always next

to each other in my record collection. Contrasting starkly with *Patton*'s mix of martial glory and psychological study, *A Patch of Blue* is a heartbreakingly delicate score for piano, harmonica and strings. If the mysterious minions at Tsunami had any brains they'd have ripped off the far superior Citadel version of this score, but they've settled for the insane Mainstream one with its annoying source cues, cuisinart sequencing and repeated tracks, so anyone who wants to hear what the music actually sounds like will have to keep gouging the grooves out of their old Citadel LP. 2½ • Jeff Bond

Don't buy this CD! Why should you give your money to someone who has taken the commercial cassette of Patton, two cuts off its laserdisc, and the Patch of Blue CD, and cobbled together an inferior product?

Alexander Nevsky (1938) • SERGEI PROKOFIEV. RCA Victor Red Seal 09026-61926-2. 18 tracks - 50:06 • You can't go wrong buying *Alexander Nevsky*, the first album of Prokofiev's music to the classic 1938 Eisenstein film in score form, not the adapted cantata. You have a Russian composer, conductor (Yuri Temirkanov), symphony and chorus, people who know and live the lusty, full-throated Russian epic sound. You have Sergei Prokofiev (1891-1953), who even with his relatively sparse output changed the shape of film scoring; almost everyone who's done action music since has either tipped his hat to, or been asked to steal from, Prokofiev and *Nevsky*. You have RCA Victor/BMG Classics, creators of perhaps the definitive collection of film music re-recordings (Gerhardt's Classic Film Scores series). You have well-written and informative liner notes describing the creation of both the original soundtrack and this reconstruction (made from Prokofiev's original orchestrations, with some artistic license which John Gubern describes in the notes). You have lyrics in English and Russian. You have choruses that do *not* sound ethereal, thank God. You have extra goodies like a foldout poster, a picture disc, and a striking cover. And, finally, you have it widely available (I saw over a dozen copies for \$12.95 at a Circuit City). You should have this CD. 4½ • Christopher Walsh

Look for the cover which could be some kind of Mortal Kombat death metal album—rock on, Sergei.

The Envelope Please: Academy Award Winning Songs. Rhino R2/R4 17868. 60 tracks - 193:22 • (Point 1) Okay, this is *Film Score Monthly*—but quite often the theme of a score is the main song, and the history of Oscar-winning songs is part of the history of movie music. (2) This box set includes an 84-page booklet (covering the awards, the songs, the trivia, and four songwriters—although how anyone can highlight the careers of Sammy Cahn and Giorgio Moroder in the same breath is beyond me). Best bits: On top of all the expected info, the booklet tells you who sang each song at the Oscar ceremony! (3) Most songs are performed by the original artists; and when those are stuck in rights hell, you get the most popular version; and when that's unavailable, you get yet another version—sometimes with deadly results (Shirley Bassey singing "The Way We Were"). (4) Sometimes the winners and losers were all classics: "I've Got You Under My Skin" lost to "The Way You Look Tonight." Other times, the real best song was robbed: "The Look of Love" lost to "Talk to the Animals." And while most of these deserved an Oscar, others... well, "Over the Rainbow" and "Last Dance" both won. (5) There are gems galore, from "The Continental" to "Theme from *Shaft*" to "The Streets of Philadelphia." But with so many soundtracks available now, most of this material is redundant. Sure, it's convenient to have it collected, but dedicated collectors probably have most of the scores from these films already. (6) Finally, from the Maybe I'm Naive but Less Is More Dept.: The package is beautifully designed, and the songs are (mostly) brilliant... but why five CDs when all of this material could easily have fit onto a much cheaper three? 3½ • Tony Buchsbaum

Sax and Violence. Varèse Sarabande VSD-5562. 14 tracks - 58:03 • The bar mitzvah band mentality of re-recording movie themes strikes again in this sub-par Varèse compilation, producer Bruce Kimmel's rip-off of Discovery's *Jazz in the Movies* sex-albums. The idea is to make some bucks by appealing to undiscriminating music buyers, rich young males with fast cars and hot women who like to go home and say, "Hey, baby, let's screw to *Body Heat* tonight." There are great tunes here: *Taxi Driver* (Herrmann), *Chinatown* (Goldsmith), *Body Heat* (Barry), *The Long Goodbye* (Williams), *The Grifters* (Bernstein), *Klute* (Small), *Point Blank* (Mandel), *Laura* (Raksin), *Gun Crazy* and *The Blue Dahlia*

(V. Young), *Fatal Attraction* (Jarre) and *Diva* (Cosma); however, they have all been reworked as easy listening, as if someone went back in time and supplied lame cover versions to the original albums. (No need for that with *Taxi Driver*.) The arrangements (by Lanny Meyers) are not bad, the performances (sax solos by Phil Feather) are pretty good—just don't expect anything that sounds like an original soundtrack! Some pieces, like *Laura*, are recognizable in melody only. The kicker is "Double Double"; instead of playing Rózsa's *Double Indemnity* and then Donaggio's *Body Double*, it features the *Double Indemnity* murder theme over the '70s *Body Double* groove. Overall it's enjoyable, if uneven in its application of pop and synth elements. Okay liner notes by some guy. 2½ • Sue D'Onim

THINGS THAT PEOPLE RATED "5"

I discourage reviewers from using the "5" rating, reserved for only the greatest, most influential scores put out on perfect albums. But nobody listens to me:

The Carl Stalling Project, Vol. 2. Warner Bros. 945430. 28 tracks - 76:10 • Forget Goldsmith, forget Williams, forget Herrmann; the real king of film scoring has always been Carl Stalling. This has to be the first film composer most people are exposed to as children, and his power to amaze hasn't disappeared after 60-odd years of exposure. The first *Stalling Project* CD was one of those "Wouldn't It Be Great If..." ideas that no one ever expected to be realized. When a few years went by without a second volume, I wrote the experiment off as a noble failure, but suddenly Vol. 2 is in stores, and Stalling fans can get another fix of what is surely the musical equivalent of crack cocaine. Unlike the first CD, Vol. 2 is largely bereft of the dialogue bits and sound effects that made Vol. 1 an even crazier ride. Producers Gregg Ford and Hal Willner have concentrated on the best-sounding, cleanest works, mostly cartoons from the late '40s and '50s, and the result is a far more listenable album. There are still intrusions of dialogue, notably at the beginning of the take for "The High and the Flighty" and in the brief and hilarious "Orchestra Gag." Stalling's style is indelible, mixing endless quotes of early 20th century pop standards with the wildest transitions and most violent, helter-skelter scale runs ever written. You can't listen to either of these CDs without laughing, and titles like "Guided Muscle" and "Scrambled Aches" just add to the fun. Warner Bros.' CD is beautifully packaged with copious liner notes by Ford, Willner and author Will Friedwald, all of whom grant the late Stalling the adulation he always deserved. Willner assures us that the series will continue; if only major labels treated every film composer with this kind of respect. 5 • Jeff Bond

Disclosure • ENNIO MORRICONE. Virgin 7243 8 40162 2 7. 15 tracks - 49:49 • Just when you think that master film composer Ennio Morricone is coasting on "auto compose" he returns to his creative heart with yet another masterpiece—*Disclosure*. This Hollywood spin-off on the modern battle of the sexes pitches Demi "I can do anything" Moore forcing her California charms on Michael Douglas (or what the ad campaign calls "male rape"?). "Serene Family" is just that, an idyllic Morricone melody that makes you want to relocate to any suburban shopping mall existence. Once again the master weaves melodic symmetry with a floating oboe line, full strings and joyous counterpoint. With Morricone, the emergence of film violence means orchestrated dissonance. Piano, synth and percussion augment the Unione Musicisti di Roma perfectly. "Virtual Reality" is the score's nervous center—a tightly wound collection of Morricone's essence as supreme orchestrator and composer. For Morricone collectors who purchased his recent *Love Story* (an all time low—out of tune, melody-less and pretentious), it is liberating to see a return to sonic perfection with *Disclosure*. With EM's total opus approaching 400, let me suggest the best: 1. *Once Upon a Time in America*, 2. *Once Upon a Time in the West*, 3. *Disclosure*, 4. *Mio caro dottor Gräsler*, 5. *Untouchables*, 6. *Tie Me Up! Tie Me Down!*, 7. *B.O.F. Le professional*, 8. *Cinema Paradiso*, 9. *Red Sonja*, 10. *Sacco and Vanzetti*, 11. *The Good, the Bad and the Ugly*. 5 • Bradley Parker-Sparrow

Bridge on the River Kwai (1957) • MALCOLM ARNOLD. Legacy/Columbia CK 66131. 13 tracks - 49:49 • One of the all time great scores just got better, with vastly improved mono sound over the previous LP and CDs. The strings, brass and percussion are much sharper and clearer, giving a more open sound. Tape hiss is buried for the most part, a great digital remastering job. Four new tracks are presented, with only one

by Arnold, the "River Kwai March," heard here for the first time as this version isn't in the film. The "Colonel Bogey March" is taken from the film track, sound effects intact, and the famous whistling theme works well in this manner. The other two new tracks are source tunes heard during Shearer's (William Holden's) recovery in Allied territory. The "Camp Concert Dance" is twice as long as it was on the previous albums, matching the film version. The famous Mitch Miller rendition of "Colonel Bogey" has been moved to the final track. Some of the booklet notes are off on what exactly the bonus tracks are, and the track timings are a few seconds more generous than the actual timings, but those are non-issues. This is a top-notch presentation of a classic score. That familiar "whiz" sound from the orchestra is still there at 2:40 into "Nicholson's Victory"... nice to have it all intact. I'd love to see what these guys could do with *The Key!* 5 -Bill Boehlke

The Relvers (1969) • JOHN WILLIAMS. Legacy/Columbia CK 66130. 12 tracks - 32:47 • This is a super remastering job for an early Williams masterwork. The strings, piano and percussion are brought to the front, very clear sounding, with great separation. One new track, "Reflections," runs 1:36, and is serene and nice. But several cues have also been lengthened and altered, matching the film versions. "The Sheriff Departs/The Bad News/Secret" begins with a brooding piece for horns for 33 seconds, fades out, then picks up with the familiar guitar solo that began the previous version of the cue. The track has a different ending as well, with violins slowly fading out instead of the previous string flourish and abrupt ending. The "Finale" has a restored orchestra and then piano riff that precedes the harmonica near the end, also as heard in the film. Technical data such as slate numbers, recording dates, etc. is listed, rounding out a superb presentation. A genuine masterpiece, and after a quarter of a century (!) it still sounds as fresh as ever. 5 -Bill Boehlke

Ivanhoe (1952) • MIKLÓS RÓZSA. Intrada MAF 7055D. 18 tracks - 61:53 • If ever a score deserved to be re-recorded, *Ivanhoe* is it. Daniel Robbins and conductor Bruce Broughton, with the Sinfonia di London, have fashioned an unforgettable listening experience, majestic and sweeping. Rózsa knew how to introduce an epic historical film (the lusty main titles and preludes of the Golden Age have been abandoned by modern composers), and *Ivanhoe* opens with a heroic and full blooded "Prelude." The music vividly captures 12th century England and its days of Richard the Lionheart, knights, and ladies in distress. Each character is given a distinct theme, as in "Rotherwood" where we are introduced to the Normans and Sir Bois-Guilbert (Ivanhoe's nemesis) by pounding drums. A soft oboe ushers in "Lady Rowena" (Ivanhoe's love), and in "Sir Cedric" you can feel the tension and anger in the cellos and basses as Ivanhoe is declared an outcast. The jovial and rollicking "Wamba" theme is given full treatment as he becomes Ivanhoe's squire, while Rebecca's theme (one of Rózsa's loveliest) foreshadows the darkness ahead. In "The Battlement" and "Saxon Victory," Rózsa unleashes the full power of the orchestra as Robin of Locksley lays siege to Torquilstone Castle. The music paints a picture of whizzing arrows, men storming battlements and clashing swords, a mini-symphony. Compare this to some of the so-called action music of today. "Challenge and Finale" explodes with a regal and stately fanfare as King Richard arrives after Ivanhoe mortally wounds Bois-Guilbert in a duel over Rebecca. A final rendition of her theme appears, then it's a triumphant reprise of Ivanhoe's theme to close the film. A triumph and classic. 5 -Ronald Mosteller

PROMO MADNESS

Little Giants, 22 tracks - 54:09. White Fang 2, 17 tracks - 52:15 • JOHN DEBNEY. Stirring work on TV's sinking *seaQuest* DSV has enabled up-and-coming John Debney to land several big-studio features, fortunate given that NBC will undoubtedly pull the plug on Steven Spielberg's waterlogged sci-fi show any day now. While Debney has been sidelined thus far with underachieving family films (these two plus Bette Midler's *Hocus Pocus* and Sinbad's *Houseguest*), he has still shined with his expansive, Williams-esque orchestral style, in perfect form on both *Little Giants* and *White Fang 2*, a pair of films that bombed despite high expectations. *Giants* is an upbeat and energetic score for the \$40 million, Spielberg-produced kids' football picture (think *Mighty Ducks* on the gridiron), containing all the common sports film ingredients—stirring marches, uplifting montage cues, etc. Debney

has composed quieter, more poignant material as well ("Becky and Junior"), nicely balancing off this lively, fun work. *White Fang 2* is less bombastic overall, with Debney providing a strong thematic backdrop (free, for the most part, from temp-track induced material) for Disney's live-action, outdoor adventure follow-up to their 1992 hit. This is one of last year's best scores, with ample action cues as well as gorgeous melodies. Because both scores were recorded in L.A. with big orchestras, and since both films failed financially, Debney has had to press *Little Giants* and *White Fang 2* as impossible-to-get, limited edition promo CDs, a shame for the locked-out film music fans. Listeners can take solace in the fact that—if these two are any indication—we're going to be hearing a lot more from John Debney in the years to come. Both: 4 -Andy Dursin

Selected Themes • ALAN SILVESTRI. 30 tracks - 129:13 • Collectors will be horrified of this 2CD set's existence. It's a 500 copy promo for filmmakers (major themes and short excerpts only, no long suites) of Alan Silvestri's best work, including unreleased scores *Predator* (3:24, the main title), *Romancing the Stone* (5:25), *Fandango* (4:33, his first orchestral score) and *Blown Away* (7:17, not the action music). Also present: *American Anthem* (5:57), *Grumpy Old Men* (2:18), *Mac & Me* (4:26), *Young Guns II* (2:45), *Dutch* (4:36), *Critical Condition* (2:28), *Overboard* (3:20), *No Mercy* (2:11), *Clean Slate* (1:11), *Outrageous Fortune* (1:35), *Super Mario Bros.* (4:07), plus the expected: *Forrest Gump* (8:49), *Who Framed Roger Rabbit?* (4:56), *Back to the Future I, II, III* (main themes only, 3:13, 4:37, 4:00, the album re-recording for the first film), *The Abyss* (3:09), *Death Becomes Her* (5:48), *Ricochet* (2:13), *Predator 2* (8:46), *Clan of the Cave Bear* (6:45), *Shattered* (4:59), *Soapdish* (2:18), *Father of the Bride* (3:28), *The Bodyguard* (2:41), *Delta Force* (4:21). Packaging is sparse; the booklet just has a filmography and the composer photo used on the cover of FSM #50. The music displays Silvestri's workmanship; he's very stylized when orchestral, much more diverse but less profound in pop mode. He's said time and again how he's just writing to support the films, and this 2CD set has a directness indicative of that. Some selections collectors are really going to want (i.e. *Predator*), many (like the comedies) they won't care about. But it's irrelevant anyway, since this is not being sold anywhere—not even by the specialty dealers... at least not yet. 4 -B. Loughmree

DAVID HIRSCH'S CD REVIEWS

Several issues back (#45), I reviewed MICHAEL J. LEWIS'S wonderful demo disc, *Orchestral Film Music*. After considerable personal effort and expense, Lewis has issued his own commercial 2CD set, also titled *Orchestral Film Music* (Pen Dinas PD-951, 34 tracks - 117:29). Faithfully performed by the Rundfunkorchester Berlin and the Los Angeles Ensemble, 14 films are represented, from historical drama to contemporary adventure. Lewis has a masterful flair at painting broad musical pictures with sweeping melodies that give, even to the most intimate scenes, wonderful power and grace. Compare "Apassionata" from *The Passage* to "Destruction of the Cathedral" in *The Medusa Touch*; divergent subject matter, yet both are scored with powerful energy and haunting melodies. In *The Medusa Touch*, the score was the film's best asset, propelling a lackluster plot towards its climax. Through it all, Lewis never overpowered the picture; like a good visual effect, he provides support rather than distraction. Other scores included are *Julius Caesar*, *Jfk*, *Madwoman of Chaillot* and that great tongue-in-cheek Vincent Price horror flick, *Theatre of Blood*. Romance, adventure, intrigue! An unsung master of all three and more gets the chance to spread his wings. More is better! 4½

Can it have been CHRISTOPHER YOUNG who scored *Murder in the First* (la bande son LBS 10 950101, 16 tracks - 44:50)? It's melodic, human, gorgeous! It's every attention to detail he's poured into those fascinatingly weird atonal scores for which he's so respected. Very classical sounding, the main theme could almost be confused with a motif for a tragic European love story, with its lavish string arrangements and rich choral passages. His ability to write personal music has been under-utilized in the past as he sought projects that challenged his creative nature. Hopefully, this score will prompt more mainstream interest in him. 4

What's the point of calling it a "soundtrack album" when the bulk of the material was not recorded for or used in the film or TV series? That's my complaint with *A Future to This Life: RoboCop The Series*

(Pyramid R2 71888, 11 tracks - 37:06), a mixed bag of songs from various rock artists, some recorded 20 or 30 years ago! The only tracks actually from the TV series are the John Walsh/Lita Ford duet "A Future to This Life," added to the show's end titles in the latter half of the season, and a paltry 2 minutes of underscore by JOHN STROLL and KEVIN GILLIS. Despite their fine work, this album is a major disappointment. The songs have no connection, as if the producers simply picked personal favorites, or what they could get cheap. 2

Worth mentioning because he makes no attempt at deception, JAN HAMMER has included great cover versions of his themes from *Knight Rider 2000*, *Curiosity Kills* and *Capital News* on his latest album, *Drive* (Miramar MPCD 2501, 12 tracks - 45:24). 3

Released by Marco Polo, under their "British Light Music" banner, is **Richard Addinsell** (8.223732, 13 tracks - 68:15). The composer, who passed away in 1977, wrote the music featured here for such acclaimed English films as *A Tale of Two Cities*, *Tom Brown's Schooldays* and *Goodbye, Mr. Chips*. His film work is interpolated on the CD with several fine concert works, all performed by the BBC Concert Orchestra. 3½

CHRISTOPHER FRANK has done justice to his mostly synth music for **Babylon 5** (Sonic Images SI 8402-2, 9 tracks - 42:46) in this self-distributed, lavishly packaged limited edition. He has edited cues from the episodes "Chrysalis," "Mindwar" and "Parliament of Dreams" into a distinctive three-part suite. All of the major themes are touched on, with the music's subtleties coming through in ways they can't on TV. My only complaint is that Frank failed to include a longer, fleshed out version of the main theme. Instead, the first season main title is split into two parts on track 1. This is available only as a signed and numbered limited edition, but a commercial release is supposedly forthcoming with an additional 8 minute track from the second season, including the updated main title. 3½

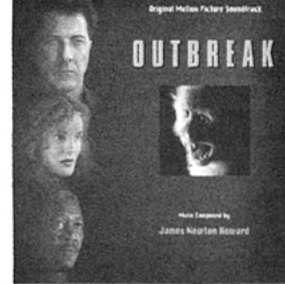
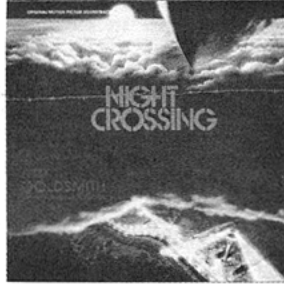
I am not a big Japanese animation fan, though some series, like *Space Cruiser Yamato* (aka *Star Blazers*) and *Galaxy Express 999* have had great orchestral scores. On his recent visit to New York, Super Collector's John Alcantar recommended **Macross Plus** (JVC Musical Industries U.S. JVC-1004-2, 11 tracks - 52:27), a popular disc his staff plays. Composer YOKO KANNO conducts the Israel Symphony Orchestra on several tracks, like the "National Anthem of Macross," interpolating Japanese/English vocals and synthesizer pieces. The change from symphonic to pop/rock shifts effortlessly, giving the disc a nice variety. 3½

If you crave the 1970s, perhaps you'll like **The Brady Bunch Movie** (Milan 73138-35698-2, 20 tracks - 39:31), an amalgam of original and re-recorded songs plus a few contemporary pieces (i.e. the original theme song versus its "Grunge" version). No underscore has been included, but the dialogue bits are actually inane enough to keep you from falling into a stupor. You really do have to be a fan, or masochistic. 2

From the far reaches of New Zealand comes **Once Were Warriors** (Milan 73138-35708-2, 22 tracks - 58:24), the film about the "assimilation" of local natives into white society. This song and score (by MURRAY GRINDLAY and MURRAY MCNABB) compilation mixes tribal rhythms with a modern urban beat as the indigenous inhabitants of New Zealand struggle with their identity. The traditional pieces are interesting and much of the album is surprisingly listenable. 3

JOSE MARIA VITIER'S music for **Strawberry and Chocolate** (Milan 73138-35710-2, 24 tracks - 55:49) and **Mascaro** suffers from performances on primitive synthesizers; they were recorded in Cuba where state-of-the-art equipment is probably not available. Vitier's talent does shine through on two tracks for *A Very Old Man with Enormous Wings*, recorded with the National Symphonic Orchestra. Of the rest of the CD, 9 tracks are various songs in Spanish (most not by Vitier). 2

Milan fares better with HOWARD SHORE'S delightful score to **Nobody's Fool** (73138-35689-2, 20 tracks - 39:58). Paul Newman's irascible Sully provides its thematic focus; an ordinary Joe, Sully has reached a turning point in his life and the score reflects the emotions of a man who must finally grow up. The CD alternates between a simple three note theme and lush orchestral passages. Crank up the volume and it just swirls around you. Shore has come a long way since dressing in drag for an early *Saturday Night Live* sketch! Thank you Comedy Central for reminding us. Frequently. 4



LUKAS KENDALL'S CD REVIEWS

Sony Legacy's reissues from the Columbia and Mainstream catalogs are finally out, putting back in print some classic scores. The CDs are nicely packaged with the original album cover art, new liner notes, photos of the composers, and an all-of-a-kind marketing look to test the commercial waters for soundtrack reissues. For this aim, they should have been given volume numbers to trick people into buying them all, like Fox did with their Classic Series. Personally, I'm skeptical we'll ever see a second batch; Fox's planned follow-up titles are still on hold due to re-use fee negotiations. (As a signatory to the musicians' union recording agreement, Fox can't blow off fees as Sony reportedly did on extra music to some of these discs.) Fox's discs were of previously unreleased recordings; Sony's are not only previously available on record, but most have been on CD before, too, which will cut into sales. Overall, however, producer Didier C. Deutsch has done a great service in making these available again.

I did not have the impossible-to-get Varèse CD of **The Blue Max** (JK 57890, 30 tracks - 62:43) so am delighted with the Sony reissue. This is JERRY GOLDSMITH'S classic score to the 1966 WWI German flying ace film starring George Peppard—a precursor, if there is one, to *Star Trek: The Motion Picture*. The theme is gorgeous, well developed in several action cues, capturing the exhilaration of fighting and flying. It's pretty filmicky, with only a slight German touch. I'm preaching to the converted—you guys know this is terrific, although it is pretty redundant. (Sony adds four short score cues—three minutes—to the Varèse running time, as well as ten minutes of source music neither composed nor arranged by Goldsmith.) Sound quality is good, but not great; supposedly the Varèse CD had that stupid Len Engel compression but better splices and stereo separation. Booklet has slate numbers and says the whole thing was recorded on "April 4, 1966" (long day?); Dave Hirsch had to make English out of Ford Thaxton's liner notes and the result is pretty robotic, quoting Leonard Maltin's three-word praise of the score (in his video guide) and mentioning how famous Goldsmith has become for using a wind machine. I can rank on this album all I want not because I hate it, but because I love it. May it stay in print forever. **4 1/2**

Ditto for **The Reivers** (CK 66130, 12 tracks - 32:50), an early JOHN WILLIAMS score previously on a limited edition Varèse "Masters Film Music" disc. This is Williams's first "mature" work as the composer we know and love today. *The Reivers* is a 1969 Mark Rydell film starring Steve McQueen of Faulkner's turn-of-the-century Mississippi comedy, and the score is a delight, mixing orchestral Americana with bluegrass (guitar, harmonica, etc.) and even some jazz/Dixie (slide trombones), tied together by Williams's impeccable arrangements and memorable themes. It's amazing how little his style has changed since this, especially in the symphonic parts, but it has more of a devil-may-care jauntiness than in his more staid post-*Star Wars* works. When you actually compare this to something "Americana" by Joel McNeely, John Debney, Randy Edelman, or anyone who gets jobs based on an ability to sound like John Williams, you realize that the distance is enormous. Maybe if they drew on source materials like Williams, instead of drawing on Williams, I wouldn't say these things. Sound quality is excellent; Andy Durbin prefers the old version, but I'm happy to throw out the cassette of it he made for me. (Andy said Sony's CD came with a sticker, "Music by John Barry.") The restored bits are nice, too. Great album; nobody's whining about this only being 33 minutes. **4 1/2**

The classics continue with **The Lion in Winter** (CK 66133, 12 tracks - 36:24), JOHN BARRY'S score to the acclaimed 1968 British film of King Henry II's succe-

sion. Some people who don't know any better (I used to be one) think John Barry only writes mushy, slow, repetitive romance, since he has been overexposed in that area, but he has so much more to offer. In *The Lion in Winter*, he mixed his unique orchestral style with beautiful choral work, mostly Catholic-influenced polyphonic chant. Repetition is one of his staples, but it's only part of the way he creates beautiful, memorable themes out of amazingly simple progressions and stylized but straightforward arrangements. *Lion in Winter* was previously on a Varèse CD, and Sony's disc is the exact same music (with shorter spaces between tracks) and sound that is equivalent but mastered louder. Supposedly no music was added because it's already a "perfect album"; I prefer the more orchestral work on it, while some of the plainchant loses me. Sony mirror-imaged the photo from the original LP artwork with Barry and the filmmakers, which also looks like it's been half-toned 80 times. **4**

Also by BARRY and making its CD debut is **King Rat** (JK 57894, 12 tracks - 35:37), his first Hollywood score, for the 1965 Bryan Forbes WWII film about American and British prisoners in the Pacific. It's saturated in melancholy; kind of redundant, but memorable nonetheless. The main theme is beautiful, for solo oboe over simple arpeggiated minor chords, working just as well in later 3/4 variations. The exotic percussion mentioned in the notes aren't all that exotic in hindsight, but the low key orchestral sound Barry gets is remarkable; overall, *King Rat* bears far more resemblance to his more instrumentally varied '60s works (even the Bond scores in the suspense tracks) than his later big romantic ones. (Uh, duh.) It may be half the tempo a lesser composer might use, but it's twice as good—kids, this is a dangerous trick, only to be attempted by the melodically gifted. Even the *King Rat* march book-ending the album appears at first to be ludicrously conventional and slow, but Barry again dares to lie naked, and we again have to concede that his tune is so good, his simple orchestral colors so right for it, that we only wish we could have thought of it, because it couldn't have been all that hard to write down. **3 1/2**

Some people were so furious about Legacy's new version of **The Alamo** (CK 66138, 23 tracks - 66:38) that they called me to complain—like I had anything to do with it? Not that DIMITRI TIOMKIN'S 1960 score isn't the larger-than-life, dramatically over-the-top, hummable symphonic western it's always been, but that producer Deutsch has added 18 minutes of music by taking at least a half dozen tracks right off the laserdisc—complete with sound effects and John Wayne drawing on about the feeling the word "republic" gives to a man. It makes the score an even more over-the-top representation of '50s westerns, so surreal and cheesy but fun, but is hardly what is expected from a "definitive" release. There's also a gaping drop-out at the end of the last track, "The Green Leaves of Summer" (nice song); Sony will replace defective discs, call 1-800-255-7514 for more info. *The Alamo* is still worth having, but there's no need to get it if you have the Varèse CD; this practice of padding an album with the film's literal "soundtrack" is definitely to be discouraged. **2**

I'm writing this review last this month (I do this column out-of-order) and it's a good thing **The Bridge on the River Kwai** (CK 66131, 13 tracks - 49:51) is in mono, because the right channel just blew on my stupid Arcam "Alpha-5" amp. This is the first time I'm hearing this album, so I can't come at it with the familiarity of someone like Bill Boehlke who has loved it for decades. I've never been a big MALCOLM ARNOLD fan, and don't go for rah-rah war scores, but Arnold (no relation to *StarGate*'s David) has good themes (including of course the famous "Colonel Bogey March," not written by him) as well as a well-executed orchestral style that's dramatically old-fashioned but musical-

ly varied enough to be interesting on its own. My favorite track is the eight minute "Trek to the Bridge" with some Gerald Fried-like uses of winds and brass in busy, stylized ways. I'm more intrigued by tracks like this which evoke moods through complex orchestral means than I am by some march that tells us these are soldiers. I don't have the previous Varèse CD but this does have extra tracks. It's a well put-together score considered a classic, so I'll give it the benefit of the doubt, having never heard it before. (As my right channel is in fact now kaput, I will review Sony's *MASH* and *Music from Hollywood* CDs next month.) **3 1/2**

Tall Tale: The Unbelievable Adventures of Pecos Bill (Walt Disney 60867-7, 14 tracks - 38:50) is RANDY EDELMAN'S lowbrow, entertaining score for some recent, deliberately ridiculous Disney kids' western. Collectors like Edelman for his "epic" score to *Gettysburg*; he has a straightforward, accessible style that's made his music for films like *Come See the Paradise* and *Dragon* perfect for movie trailers. He gives filmmakers what they want, and has enough talent to be at the high-end of generic. *Tall Tale*, for example, has themes, a variety of moods, exciting chases, good integration of synths with the orchestra, and real movement and interest. I don't think Edelman is limited by lack of talent, but by lack of intent—unlike a lot of derivative orchestral composers today, he does have a gift for tunes, and for making his intentions immediately known. *Tall Tale* is a silly kids' movie, both a fantasy and a western which gives the score plenty of opportunities. It's to Edelman's credit as a film composer that he never lost sight of that, but it's to the detriment of his music as music, which as always sounds like a commercial. I'll never listen to this album again, but do recommend it for Edelman's fans as well as those who like straightforward, orchestral film scores which aim low but have stuff you can follow on first listen. **3**

EDELMAN takes a somber, serious turn on **Citizen X** (Varèse Sarabande VSD-5601, 10 tracks - 29:51), some HBO movie I know nothing about because Varèse's packaging includes only credits and a cover photo. "A Heavy Burden" (the first track) is an accurate description of the mood, string-heavy and hinting at classical works. I don't associate Edelman with having no musical ideas, just very predictable ones. *Citizen X* has its moments, and is far superior to the Gary Chang HBO scores I've heard, though that's not saying much. It's like a less memorable *Gorky Park* (Horner), embodying Edelman's directness, versatility and craftsmanship which I admire, I just don't like to listen to. **2 1/2**

Another new kids' film is **A Goofy Movie** (Walt Disney 60862-7, 13 tracks - 30:40), Disney's B-level animated feature starring everybody's favorite man/dog and his son on a camping trip gone wacky. This has six songs (which were at least in the movie) plus 15 minutes of score by CARTER BURWELL (the original composer) and DON DAVIS (who re-scored as much as he could in the time allowed). Their cues mesh pretty well, since Burwell was orchestrated by Shirley Walker, and Davis and Walker have similar talents in this straightforward orchestral arena. Burwell did the more pastoral tracks (7, 8, 9, 12) while Davis put Homer-styled muscle (using Burwell's themes) into the action-oriented ones (latter half of 7, 10, 11, 13); his "Runaway Car" features some energetic and polished Copland shtick. This seems to be Davis's forte when in no-time/get-the-job-done mode (TV shows *Beauty and the Beast*, *seaQuest DSV*)—writing orchestral scores in a somewhat Horner style which fit the visuals but are detailed and interesting beyond what other composers might do. Unfortunately, the fact that he was dumbing down to this *Goofy Movie* (Burwell too), that there's only 7-8 minutes of his music here, and that the CD otherwise has kids' songs and lame packaging prevents me from expecting anybody to buy it. **2 1/2**

Intrada continues to give lesser-known composers a break by doing **The Blood of Heroes** (MAF 7060D, 16 tracks - 44:23), a 1990 New Line film with Rutger Hauer and Joan Chen trekking post-apocalyptic wastelands. Score is by TODD BOEKLHEIDE, who also did the *Hearts of Darkness* documentary on the making of *Apocalypse Now*, and here plays around with world music, synths, unusual sounds and live instruments to create a sound world superior to the all-electronic junk you might expect. Scoring pictures with low budgets must be a drag—an orchestra is out of the question, and most composers just use the ol' garage studio. Boekelheide has gone an extra mile with his unusual live instruments and samples, everything from a harmonica to drums which constantly map out space from speaker to speaker. While there's always a slow and heavy *Terminator* feel (the world music influence from drones and percussion), there are also recurring themes and a "live" ambience. As an album, don't expect anything symphonic or traditional, but do expect something in that *Terminator* style, only much more interesting. **2½**

Second in Intrada's "we screwed up the first time" series of pricey, limited edition reissues (vol. 1: *Pottergeist II*) is a remastered and expanded **Night Crossing** (VJF 5004D, 19 tracks - 59:44), JERRY GOLDSMITH'S score to the 1981 Disney film of an East German family's perilous balloon flight into West Germany. The extra 12 minutes are inconsequential; what's important is that Intrada has gone back to the original session tapes and eliminated the ghostly sound compression Len Engel used on the first album. The score itself is solid but not one of my favorites—it's fully orchestral, thematic, amazingly developed and orchestrated, as par for the course with Goldsmith. (This is from when symphonic meant more than whole notes played by a lot of strings.) I just find that, while there's a lot going on and it's far superior to most stuff done today, besides the rip-roaring main title with its propulsive low brass ostinato, there's so much other stuff by Goldsmith I'd rather pop in the CD player. **3½**

Just Cause (VSD-5596, 13 tracks - 30:06) features JAMES NEWTON HOWARD in full subdue; it's an orchestral piece of brooding seriousness, never heavy-handed because it never dares to be. Think of *The Fugitive* without the percussion, just a lot of dark string and horn textures which add the right atmosphere to the Sean Connery/Laurence Fishburne murder mystery. There are two action tracks where the pace picks up; Howard ventures into Goldenthal brass cluster-land while maintaining his own style of *Total Recall*-inspired string writing. For the most part this isn't much to listen to, but at least Howard has more of a personality to his brand of nothingness than it seems he used to. Whether it's better than James Horner's *Pelican Brief*-style nothingness is a matter of taste, but that's clearly the non-mood which this goes after. **2½**

New from Lionel Woodman's U.K. Hexachord label is a newly recorded spaghetti western compilation, **Puro Plus More Soundtracks & Music!** (HCD 9302, 13 tracks - 51:41), by ALESSANDRO ALESSANDRONI and His Orchestra and Chorus. Most of the music is by Alessandroni, from *El Puro*, *Sinbad e il califfo di Bagdad*, *Once Upon a Time...*, *The Italian Western* and *La Spaccanata*; also included are Trovajo's *Rossana* (1:00), De Masi's *Kill Them and Back Alone* (4:52), Zamori and Henderson's *Stella Polare* (1:53), and a live version of Morricone's *For a Fistful of Dollars* combined with *Da Uomo a uomo* (5:39). Overall it's a pleasant album of spaghetti western staples—acoustic guitar, whistling, Edda Dell'Orso's lovely voice—with a few standout tracks; some are strident, some reflective, all well-recorded. It's a limited edition "for collectors only" (sorry, non-collectors) going fast (I got number "0008"); order directly from Woodman for £18 at Soundtrack Deletions, "Hillside House," 1 Woodstock Road, Strood, Rochester, Kent ME2 2DL, England. **3**

Lucertola Media in Germany have released **The Films of Jean Rollin** (LMCD 001, 36 tracks - 67:41), original soundtracks to five cheapies by the French director: *Le Frisson des Vampires* (1970), *La Rose de fer* (1973), *Fascination* (1979), *La Morte vivante* (1982) and *Perdues dans New York* (1991). *Vampires* by Gerad Sallette and Daniel Button has a fun small rock group sound, pretty mellow, and *Rose* by Pierre Raph has a similar small ensemble playing a mixture of pop and suspense. The latter three scores are by PHILIPPE D'ARAM; unfortunately by the time he was working in the '80s and '90s, the solo synth was the instrument of choice for low budget films, and his scores are more

keyboard-oriented. Still, there are some neat tracks, using a lot of different styles. Overall, not my cup of tea, but the 1200 copy limited edition should be of interest to fans of the cult director and films. It's \$22 in the U.S., distributed by European Trash Cinema, PO Box 5367, Kingwood TX 77325. Good packaging. **2½**

An ENNIO MORRICONE classic on CD again is **My Name Is Nobody** (SLCS-7241, 10 tracks - 32:42), this time from Japanese label SLC in their "General Music" series. The film is the 1974 spaghetti western spoof starring Henry Fonda and Terence Hill, produced by Sergio Leone; the score is goofier than Morricone's usual westerns, especially with that "Race for Your Life, Charlie Brown" '70s style flute, but full of all the themes, bizarre instrumentation and over-the-top quirkiness which has made Morricone such a legend. Between the poppy main title, the gag incorporation of "Ride of the Valkyries" into the action music, and the classic showdown cues, it's a great album, all done tongue-firmly-in-check; the only stuff that really grates are the dopey slapstick effects. Nice packaging, extensive liner notes, all in Japanese. **4**

Six Days, Six Nights (Virgin 7243 8 39882 2 8, 16 tracks - 49:15) is the newest score by MICHAEL NYMAN, whose music I'm not too familiar with. The film is a new "French melodrama," according to the colorful eight page booklet, and the score is mostly string-dominated. This creates a classical sound to evoke Nyman's minimalist repetition as well as more conventional harmonic progressions than I expected. I would assume this continues Nyman's more accessible turn after the widespread popularity of *The Piano*. Saxophones make appearances here and there, adding a curious I-iv-IV-V progression to one cue which I associate with '50s pop music. Overall, this is not nearly as daring as I anticipated from such a pioneer of "new music" as Nyman, but I've always found minimalist repetition to work in films—Herrmann made a career out of it—and he well uses it here to embellish his infectious themes and chamber-oriented string sound. **3**

Condannato a nozze (*A Last Request*, COS 021, 18 tracks - 42:43) is a new score by ANTONIO DI POPI released by the Italian CAM label. I'm wondering what marks it as European, since it clearly is that to me—it's nice, thematic, restrained and chamber-oriented. Di Popi uses classical forms, lending that European art film sophistication to the story about sex and love. (In Europe they don't have enough money to make huge Hollywood spectacles, so they make movies about sex and love. Even some about people.) A pleasant disc, more memorable than I thought it would be. **2½**

The Madness of King George (Epic Soundtrax EK 67012, 18 tracks - 47:33) features the music of Handel adapted and arranged by GEORGE FENTON; some tracks are straight Handel, others are by Fenton from his themes. This is preferable to dropping classical music as is into a period film, and were I not so ignorant I could critique the adaptation here. I hear the film was good, and Fenton is an ideal choice for this type of job. Literally a classical sounding CD; I won't "grade" it.

THINGS ALREADY REVIEWED ELSEWHERE:

Tom Null restarted the Citadel label late last year with three soundtracks (plus some classical albums). First is **The Giant of Thunder Mountain** (STC 77102, 20 tracks - 43:13) by LEE HOLDRIDGE, a good melodist who works mainly in TV movies nowadays (and on concert works). By the way some fans rave about him, he's like The Other John Williams, but I don't get that. He plays in the same symphonic domain, but is somewhere between being underrated by people at large and overrated by fans who think they're cool for "discovering" him. *The Giant of Thunder Mountain* is a new children's film, and the score is warm and well crafted, but not particularly engaging or interesting, nor does it have to be. If you're looking for a family adventure score, this has more sophistication, *Tall Tale* has more synths and *Goofy* has more notes. **2½**

Destination Moon (STC 77101, 5 tracks - 42:44) is the 1957 Heinz Sandauer-conducted Omega re-recording of LEITH STEVENS'S score to George Pal's 1950 sci-fi adventure. It's noteworthy for that '50s sci-fi sound (achieved orchestrally, not the electronic *Forbidden Planet* stuff) that depicts strangeness and wonder with various orchestral textures amidst constant brooding. Unlike more shock-oriented horror scores, it's more flowing and developmental, tinged with menace instead of going over-the-top. It reflects the stages of the journey to the moon and is thus arranged into five

"movements," the second, "In Outer Space," nearly 20 minutes long. It's a remarkably good stereo recording, nicely packaged by Citadel using the late Scot Holton's liner notes from the 1979 Varèse LP reissue. **3**

Best of these three is **The Puppet Masters** (STC 77104, 15 tracks - 50:11) by British composer COLIN TOWNS, to the alien conspiracy dud (starring Mr. Conspiracy, Donald Sutherland!) of late last year. Towns's orchestral writing is very '70s in that it dares to play in modern, post-tonal idioms while still including effective, tonal themes (a pleasant Americana tune as well as a foreboding conspiracy one) plus sound effects-like whooshing electronics. The result is an album of mostly suspense music much less boring than suspense music usually is; orchestrations are *not* just the stock Hollywood approximations of scary stuff. It's not entirely successful but a great start; I hope Towns gets more big films. Recommended for those who can bite off pieces of Elliot Goldenthal's and Christopher Young's horror work without saying, "I don't get it." **3½**

JOHN DEBNEY'S **seaQuest DSV** (Varèse DSV, I mean, VSD-5565, 14 tracks - 29:52) demonstrates how well but how narrowly genres are depicted nowadays. From the *Star Wars*-ish theme to the preponderance of alternating C major and A-flat major chords (the backbone of "Ilia's Theme" in *Star Trek: The Motion Picture*) it's a glorified pastiche of everything people like in the fantasy scores of Williams, Goldsmith and Horner. And darn it, I like it too. It's kind of like Dennis McCarthy's overblown first season music to *Star Trek: The Next Generation*. Overall it's mind-numbingly unoriginal but well executed, recommended for people whose sci-fi fix from *StarGate* is wearing off. **3**

More serious music to a better program is **Star Trek: Voyager** (GNP/Crescendo GNPD-8041, 13 tracks - 46:22), with JAY CHATTAWAY getting a long overdue album. Chattaway slaves away under ridiculous limitations by the *Trek* producers—they want a smooth, continuous flow of more creepy/less creepy, and they hate themes, moving harmonies, unusual instrumentation, etc. (i.e. things that make music interesting). Chattaway and other series composer Dennis McCarthy comply or else. Chattaway's best *Next Generation* score is still his first, "Tin Man," when he was blissfully ignorant. For *Voyager*, he has branched into a more varied rhythmic feel and added extra percussion, brass and synths to the usual strings and French horns. It's upper-crust *Trek* music, but still hovers relentlessly around a restricted, slowed-down, non-thematic uniformity of sustained chords and mostly step-wise motion. Chattaway is capable of a lot more; this is interesting musically for the ways in which he creates these dissonant intervals, how he gets from place to place within such a static environment, and how he makes it function with the visuals. But, with so limited a vocabulary, it's understandable for fans to want a more melodic approach. Fortunately, that's provided on this CD by JERRY GOLDSMITH'S beautiful main and end title theme (plus an 18 second version), a great tune related to his B-E-E *Swarm* motif. The packaging has typically colorful art direction by Mark Banning and copious notes by Chattaway. **3**

DANNY ELFMAN continues trying to sound classical in **Dolores Claiborne** (Varèse Sarabande VSD-5602, 9 tracks - 30:06), a beautiful, melancholy *Edward Scissorhands*-like theme co-existing with listenable orchestral suspense. As with *Black Beauty*, it's ironic that a self-taught musician is writing some of today's most intricately orchestrated scores—a tribute to his desire, natural gifts and hard work. (People "inside"—really "inside"—have insisted he writes *all* of his music. When he started in the early '80s he couldn't notate everything, he had to play it, but he does now, and uses an orchestrator, usually Steve Bartek, to copy out his sketches for a full orchestra—same as any composer uses any orchestrator.) *Dolores Claiborne* is a psychological thriller and most of the time the score doesn't have to do more than set the mood, which it does perfectly, but there's an extra layer to the string writing which makes it enjoyable on album, too. The Stravinsky-esque violin licks seem grafted on, but even in the more action-oriented tracks (which are terrific), Elfman doesn't fall back into *Batman*-mode, but picks up the pace consistent with his new, one-film-a-year self. There's still a lot that would separate this from the modern orchestral antics of a Goldsmith (*Coma*) or Fielding (*The Mechanic*)—stuff that's actually atonally organized, not just scarily arranged—but Elfman's dramatic sense is impeccable. Like or not, he's one of the best, and it's great that he's trying to get better. **3½**

I was surprised by **Blood & Thunder** (VSD-5561, 10 tracks - 39:15), since the first CD Varese did with the Seattle Symphony, *Hollywood '94* (conducted by Joel McNeely), was a little shaky. That one was rushed in the recording—hopefully McNeely had more time on his upcoming Herrmann album—but Cliff Eidelman's take on "parades, processions and attacks" from epic Hollywood films is remarkable. Besides getting crisp performances, he has done one important thing—taken pieces fast! This is usually one of the biggest problems with re-recordings, but Eidelman whips through Herrmann's *North by Northwest* Overture. The unreleased suite from Alex North's *Cleopatra* ("Caesar and Cleopatra," "Cleopatra Enters Rome" and "Antony and Cleopatra") is enough to woo older collectors; for kids, it's a good sampler of Golden Age material. See Chris Walsh's review for contents; there's also "Parade of the Charioteers" from Rózsa's *Ben-Hur* and "Rasuli Attacks" from Goldsmith's *Wind and the Lion*. Booklet has extensive liner notes by Kevin Mulhall and a nice cover painting by Matthew Peak (poorly half-toned). Collectors always complain about re-recordings, and I've heard nicks about this, but it's fine. **3½**

I was disappointed by **Outbreak** (Varese Sarabande VSD-5599, 12 tracks - 30:44) since I find disaster movies fun and this killer virus flick was just as absurd as anything from the '70s, but in a boring, test-screened, throw-in-the-helicopter-chases way. JAMES NEWTON HOWARD is subservient as always, providing music right for every scene: African percussion for the Motaba valley, scary orchestrations for suspense, big weepy stuff for extras getting sick, and impressive action music for the aforementioned helicopter fights. These latter cues should please anybody who liked Howard's 5/8 Goldsmith/*Total Recall*-style action licks in *The Fugitive*, since it's more of the same. I don't want to knock Howard because parts of this I like, it worked in the film, and he probably had no time—it just doesn't add up to much. Thematic connections are virtually nil, and a lot of it is blankly reinforcing the obvious dread, tragedy or whatever, using lots of instruments, but little musical ideas. Disaster movies used to have the most exciting scores, like Goldsmith's *The Swarm*; here, the lack of time, permission or interest in creating any kind of musical form beyond the safest, fill-in-the-hole choice makes this derivative and forgettable. **2½**

I hated ENNIO MORRICONE'S **Disclosure** (Virgin 7243 8 40162 2 7, 15 tracks - 49:49) in the movie. Not

that the Michael Douglas/Demi Moore "reverse sexual harassment" film didn't already stink, but the music constantly came out of left field with distracting, dated elevator-esque effects. Imagine my annoyance as I enjoyed the CD; the opening "Serene Family" is relaxing (for Douglas's home life before bad stuff happens), and the major suspense tracks ("An Unusual Approach," "Virtual Reality") are terrific for Morricone's deft blend of modern orchestrations, '70s electric guitars, '80s drum-beats and '90s synths. It's fascinating to listen to, but slid right off the picture. Maybe I've been conditioned not to like anything far-out like this; how sad, since I usually complain about current film scores being all the same. Maybe Morricone has just been working so long that anything he tries to do is tied down by the baggage of his three-decade flirtation with pop. Supposedly he can score so many films because he just writes a few major pieces per picture, then arranges other cues from those; the *Disclosure* album is evidence of this in that the first five tracks (24 minutes) are the "core works," while the remaining 10 cuts are shorter, slower and significantly less good. So this is a confused film score nevertheless compelling as music on an album that I turn off after the fifth track. **3½**

Hitting all the western clichés with a smirk is RANDY NEWMAN'S score album to **Maverick** (Reprise 9 45816-2, 24 tracks - 42:10), out nine months after the Mel Gibson/Jodie Foster comedy-western and not to be confused with the song album. As with his Americana in *The Natural*, Copland is a jumping off point for Newman's shenanigans, but he mixes it up with some ragtime and above all keeps things happening. Randy's a big film music fan and I can tell he was having a blast writing this, playing with all the staples of the Hollywood western. The brass writing is terrific, the themes rich, and whatever is lacking in originality or serious dramatic intent is made up for in sheer fun. **3½**

ELLIOT GOLDENTHAL'S two late 1994 scores mark the end of his beginning as an important new film composer. His rushed rescore of **Interview with the Vampire** (Geffen GEFD-24719, 19 tracks - 49:06) is thematically diverse, in the style of *Alien* but more accessible. It's meaty listening. There's also **Cobb** (Sony Classical SK 66923, 18 tracks - 43:00), a skilled bombardment of modern musical forms onto traditional Americana and jazz/blues/ragtime. This is obviously influenced by a classical temp track, mimicking Mendelssohn's Italian Symphony in "Reno Ho (Part 1)," for

example. Goldenthal's own "The Beast Within" from *Alien* shows up as the next-to-last cut, although it's a different performance or edit than on the *Alien* album. Goldenthal is doing serious, orchestral music informed by the classical repertoire that's complex, stylized, elaborately orchestrated, interesting with and without the visuals, and dramatically excellent. I can't wait for *Batman Forever*, although one skeptic predicted to me that Goldenthal would turn in a score so far-out, Schumacher & co. would end up tracking most of the film with Danny Elfman. Hmm... *Interview: 3½, Cobb: 4*

MARK ISHAM'S **Nell** (Fox 07822-11023-2, 19 tracks - 48:34) is a pleasant mood score for the recent Jodie Foster vehicle, about a woman who grows up apart from civilization and spends her time falling backwards into a lake. It utilizes new age and minimalist techniques, but on acoustic instruments, so it has a live and fresh touch. There's plenty of folksy Americana, with guitar and flute lending sensitivity, the back-in-touch-with-nature thing. This is the kind of tender, well-crafted score that works in today's "serious" films, never forced and overwrought; it doesn't have to develop musically, just provide the right subliminal feeling. On disc, it's at once beautiful and forgettable. **2½**

Little Women (Sony Classical SK 66922, 26 tracks - 37:26) at first felt like THOMAS NEWMAN (Randy's cousin) doing innocuous orchestral nothings, but it's better than that. The key to scoring a drama like this is to provide music that's there but goes unnoticed, telling the audience this is a profound, sensitive piece of filmmaking just by existing. Isham in *Nell* dug into the bag of new age/minimalist tricks, but Newman goes for a more orchestral sound appropriate for a period film (no annoying synths). He won't just throw down pads, but will compose in terms of activity—a simple woodwind melody over delicate strings, bells and piano, for example. I hate the fallacy that busy music will interfere with drama; Newman moves, but never distracts. When he finally brings out the full orchestra, there's contrast to know that this is a big moment. So while *Little Women* still didn't blow me over, small, chamber-styled groups will be the future of good, dramatic film music, and Thomas Newman is leading the way. (Incidentally, Newman and Goldenthal recently hired publicist Ronni Chasen, and came away with three of the five Oscar Best Score nominations... not that they're undeserved, but it couldn't have hurt.) **3**

READERS' BEST OF '94

Compiled by ANDY "GOD" DURSIN

This year's poll is ridiculously late because FSM's distribution problems (now fixed) caused the issue with the categories not to reach most people until April. But, here it is anyway. In tabulating the entries, once again we have used our 4-Point System™, meaning that each score a reader named as his or her #1, Best of the Year received 4 points, each 2nd place score got 3 points, 2 points was awarded for 3rd place, and 1 measly point each for 4th and 5th places. (It's not perfect, but neither, for the most part, were this past year's scores—so there!) Unsurprisingly on this year's lists were more "Best of" candidates than in the past—readers dug around for whatever they could find, and subsequently our list has more titles and fewer big favorites than ever before! As always, thanks go to the readers for their submissions, as well as their honesty—aside from one list that had *The Shadow*, *Bad Girls* and *The River Wild* as the top three of the year (and was still counted, of course), people shied away from picking favorites, which we've seen in the past. So without further ado, here's the Best of '94, as seen by FSM readers:

1. *Forrest Gump* (Alan Silvestri) 43 pts.
(4 first place votes; on 16 lists overall)
2. *Wyatt Earp* (James Newton Howard) 34 pts.
(4 first place votes; 14 lists overall)
3. *StarGate* (David Arnold) 32 pts.
(3 first place votes; 13 lists overall)
4. *Legends of the Fall* (James Horner) 24 pts.
5. *Ed Wood* (Howard Shore) 20 pts.
6. *Interview with the Vampire* (E. Goldenthal) 18 pts.
7. *The Jungle Book* (Basil Poledouris) 15 pts.
8. *Mary Shelley's Frankenstein* (P. Doyle) 13 pts.
The Lion King (Hans Zimmer)
9. *The Shawshank Redemption* (T. Newman) 12 pts.
The Specialist (John Barry)
10. *Bad Girls* (Jerry Goldsmith) 8 pts.
The Stand (W.G. Snuffy Walden, TV)

Composer of the Year: (it's a tie!) Thomas Newman (on the strength of *Little Women* and *Shawshank Redemption*) and Alan Silvestri (thanks to *Forrest Gump*) tie for the coveted prize this year. Close behind were Elliot Goldenthal and James Horner.

Worst Composer of the Year: (It's a tie again!) Mark Isham and Brad Fiedel. Isham's no-show *Quiz Show* and Fiedel's horrendous *True Lies* helped these composers take in the most votes. Runner-up: Ennio Morricone. One word sums it all up: *Wolf*.

Best Label: Varese Sarabande. Sure they release 29 minute albums, but the fact that they *do* release them made Varese the winner. Runners-up: Milan and Sony.

Best New Recording of Film Music: Unsurprisingly, the runaway winner was Koch's new Magnificent Seven (Bernstein), conducted by James Sedares.

Best New Release of an Unreleased Score: Beyond a shadow of a doubt it was Michael Kamen's *The Dead Zone* (Milan), with notes by the liner-man himself, Lukas Kendall. Hey, I know we're all trying to suck up to Lukas, but this one appeared on virtually every list submitted! Come on, guys, show some pride!

Best Reissue: The landslide winner this year was John Morris's *The Elephant Man* (Milan).

Best Unreleased Score: A number of worthy efforts were mentioned as usual, but the top vote-getters were Richard Rodney Bennett's *Four Weddings and a Funeral* and Alan Silvestri's *Blown Away*. Also mentioned: Marc Shaiman's *Speechless*, Michael Convertino's *Milk Money*.

Best Score Unreleased to the Public: Bruce Broughton's *Baby's Day Out*, which numerous readers fervently want! (In case you just arrived from Mars, Fox only released it as a 500 copy promo CD which some jerk will sell in six months for at least \$100.)

Worst Score of the Year: Morricone's *Wolf*. This one barked big-time on FSM readers' lists. Runners-up were *True Lies* (Fiedel) and Patrick Doyle's *Mary*

Shelley's Frankenstein, the latter having solidified its position as the "Love/Hate" score of '94.

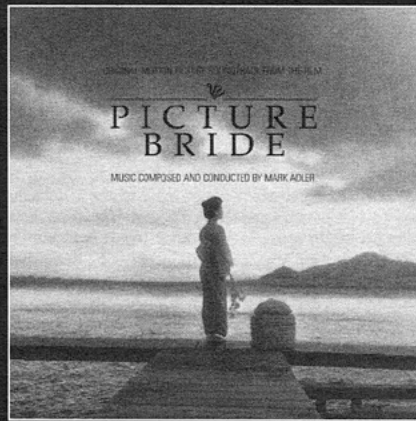
Worst Label: (Oh God, another tie!) Fox and Tsunami. It might seem amazing, but Fox ended up in a tie with sound-sick bootmeisters Tsunami thanks to an unproduced slate of long-promised releases.

Comments: Due to the tight (but ultimately super-extended) deadline, readers didn't sound off as much as in the past, but here are the best rambling observations: Eric Wemmer noted that Jerry Goldsmith "...is in need of a serious comeback. It's a shame that the only tantalizing piece I've heard from him in a while is the two minute theme for *Voyager*..." Stéphane Auberger said, "Concerning the reissue of old scores, it's surprising (if not terrifying) that those German labels from hell are probably making a ton of money with crap-sounding CDs whereas the Fox label seems to be having financial problems with their Classic Series." Stéphane also noted that *Bad Girls* is the worst-packaged CD he's seen in many a moon... Alex Kaplan wrote, "This year, Alan Silvestri continued his time-honored tradition of writing a great action score and not releasing it [like it's up to him? -LK]. He does this every couple of years, with *Predator* and *Young Guns II*, and now it's *Blown Away*." Alex also said that Silvestri's *Richie Rich* deserved this year's "It Feels Like Root Canal" award—I haven't heard it myself, Alex, but I'd give that "honor" to Horner's *Legends of the Fall*. [That gets my "Feels Like Drowning" award. -LK]... Michael P. Bates noted, "The worst score as released on CD was *The Road to Wellville*. Bits of dialogue discussing bodily functions is just what I want blaring on my stereo when my parents or grandparents stop by to say 'Hi!'..." Finally, someone who didn't list his/her name wrote, "rec.music.movies is often as pissy and annoying as the rest of the Internet, but we're lucky to have more than enough intelligent, informative, frequent posters to redeem it." Unfortunately, that's probably referring to Ford Thaxton... And that is it for '94 (thank God). Until next year, the ballot is *definitely* closed. •



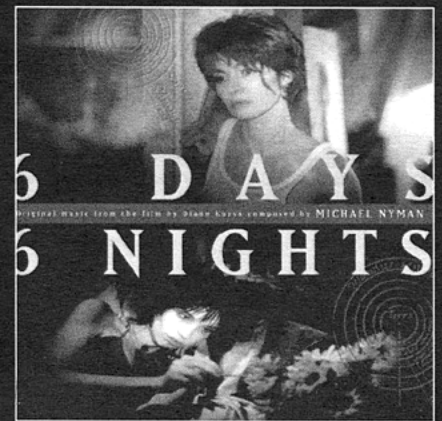
Rob Roy

Original score composed by
Carter Burwell with four songs
by Capercaillie
Starring Academy Award™
nominee Liam Neeson and
Oscar™-winner Jessica Lange



Picture Bride

Music composed, orchestrated
and conducted by Mark Adler
Audience Award,
Sundance Film Festival



6 Days 6 Nights

Original music from the film
by Diane Kurys composed
by Michael Nyman
From the composer named
Billboard's #1 Classical Crossover
Artist of 1994

V I R G I N
MOVIE
MUSIC™

V I R G I N
MOVIE
MUSIC™

V I R G I N
MOVIE
MUSIC™

Krzysztof Kieslowski's award-winning *Trois Couleurs* trilogy

Original soundtracks composed by Zbigniew Preisner*



Blue

Best Film,
Venice International Film Festival



White

Best Director, Berlin Film Festival



Red

Best Foreign Film,
Independent Spirit Awards
Academy Award™ nominee:
Best Director, Best Screenplay,
Best Cinematography